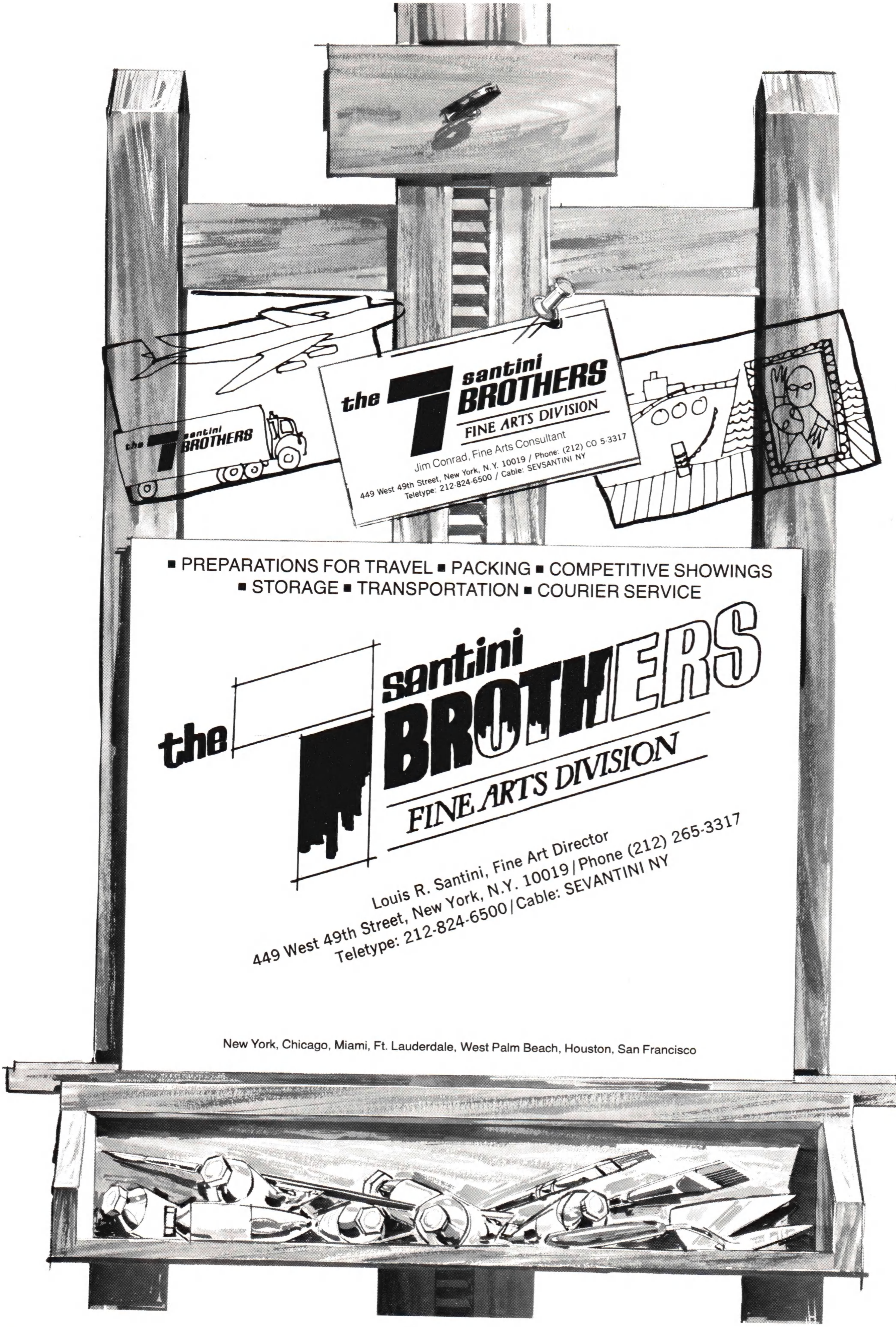
Museum News

September October 1976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Museum News

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Cover
Atlanta children put Noguchi's *Playscapes* to good use (see page 32).

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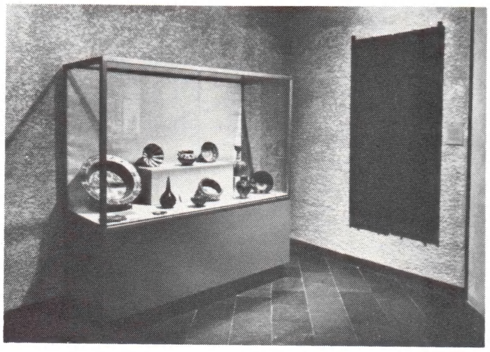

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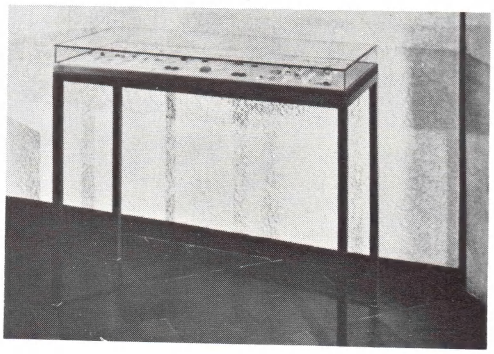

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From the Director

At the beginning of his excellent address to the American Association of Museums at the recent annual meeting, Dillon Ripley, secretary of the Smithsonian Institution, spoke of portents. He reported his observations of rare, or even unique, bird sightings and bird behavior as auguries of change.

I, too, saw portents. Not in terms of bird behavior—after all, I am not, like Mr. Ripley, one of the world's most distinguished ornithologists. Mine were in a perhaps less predictable area—human behavior. The omens I observed were at the annual meeting. They were the record number of participants, the unanimous adoption of the new constitution and bylaws, the election of a broadly representative Council, and the constructive atmosphere throughout the various activities during those five hectic days.

As I wrote the Council on June 27 in my monthly report on what is happening at the AAM, "With but a few predictable exceptions, we have had a flood of congratulatory mail following the annual meeting." Even so, we are hard at work planning for next year in Seattle following guidelines determined by post-mortems on our Bicentennial conference. It will be different. I hope that it will be even better in terms of relevance and participation. We welcome your suggestions on your diverse needs.

Just one additional note about the annual meeting. In letters and conversations, some members have complained that the annual meeting is a waste of membership dues, especially for those who are unable to attend the conference. Through the registration fees and charges for exhibit hall booths, the annual meeting pays for itself. In fact, in some years it has made a small profit to the benefit of the association as a whole.

Regional officers are scheduling their programs for the fall meetings. Joe Noble and I will attend every one, along with various AAM staff members. I feel strongly that if we are to serve our membership effectively, we must know one another so that we can better plan together. Jane Glaser, chairperson of the Publications Committee, will also participate as a representative of the Smithsonian's Office of Museum Programs, reporting on the vital subject of museum training.

All in all, I find that my portents and Dillon Ripley's agree. There is change in the air, constructive change. It is the kind of change we can welcome because it involves purpose and a respect for standards of performance and responsibility.

Are we really, in all our diversity—and I consider this a vital and positive aspect of our membership—arriving at professionalism? By working together, by sharing ideas and ideals, by setting our own goals and establishing our own guidelines—in short, by pulling ourselves up by our own bootstraps—I believe we are. We need one another and society needs us, a fact that is also making itself felt in Washington. I am increasingly convinced that the future is ours if we have the determination and the imagination to seize it. △

Richard McLanathan

We Are Moving

As of November 15, the AAM offices will be located at a new address:
1055 Thomas Jefferson St., N.W.
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(202) 338-5300
Please make a note of our new address and change your mailing lists. We don't want to lose track of our friends.

Letters

In Praise of Richard Grove

Someday, I hope, Richard Grove will write a history of the display of art, and other things, in this country. And I hope that MUSEUM NEWS will serialize it, prepublication, and that AAM will publish it.

If that project is not on his agenda, I think we could settle for an article on anything else somewhat museum related by Richard Grove in each issue, just something to look forward to and count on, like Russell Baker or Pauline Kael or Donald Barthelme.

Even in the extraordinarily good January/February issue, "Remembering Stieglitz" is the kind of good reading and writing that we constituents deserve every other month.

I think many of us would be obliged.

Martha Utterback
Independence, Missouri

Our Changing Publications

As a member of the AAM and a museum professional for eight years, I have had the opportunity to see and be a part of the new directions and exciting growth that are taking place in the organization and its publications.

In particular I must compliment you on *Aviso,* which has been transformed from a dull newsletter to an exciting, interesting and culturally vital mini-magazine. Visually and editorially it is excellent! MUSEUM NEWS has also improved, late issues appealing to a more diversified audience than the more academically oriented earlier issues. Keep up the good work!

Mickey Karpas
Associate Curator of History
The Oakland Musum

Quibbles and Boggles

Having been a book review editor myself for more than 25 years and thus having suffered the usual slings and arrows that descend whenever anything goes awry, I have made it a firm policy never to comment upon a review of one of my own books. In the present instance, however, a number of my colleagues have called me and berated me for a statement implied by the review which, in fact, I did not make. Let me be clear from the outset, however, that I do not quarrel with Mary Jean Madigan's evaluation of my book, *How Do You Know It's Old?* (January/February, 1976). That is entirely her prerogative, and she is certainly entitled to any opinion. I boggle only at a statement, quite probably unintentional, that has caused readers to question my ethics and to a lesser degree, since I am writing a letter, [at] what I consider to be some errors of fact and distortions.

The statement that bothered my colleagues (and bothered me when I started getting calls) occurs in the final paragraph of the review in which Ms. Madigan states that I suggest that a person stuck with a fake can donate it to a museum for instructional purposes "and a healthy tax deduction." This would seem to imply an inflated appraisal which would be dishonest, and I'm sure you know just how sensitive the whole tax deduction situation is now. What I actually said was that in such a situation you could "take a reasonable tax deduction. The amount of the deduction must be satisfactory to the tax officials, however, and the savings can never equal your actual investment." In all tax deduction matters I feel museum officials must be like Caesar's wife, and I was distressed that people had assumed that I had recommended otherwise.

Of lesser importance, Ms. Madigan states that I recommend studying objects under fluorescent lights. I recommended ultraviolet lights, and there is a difference.

Another inaccurate statement is that "the entire realm of ceramics" is covered in not quite four pages.

Page numbers actually are meaningless, but if one speaks of the "entire realm" most dictionaries I have consulted would include glass and glazes so that the number would be closer to 20 pages. This is a quibble, I admit.

One thing that disturbs me, however, was the selection of a short sentence about powder horns, in itself almost meaningless, as proof that the book is too general to be of any use. [The review] takes it entirely out of context and implies that this is all there is on the subject. Actually there are more than five pages on horn, most of it on powder horns, so that there is a fair amount of detail on breed types, horn colors, etc., for various periods. The treatment may be too general, as Ms. Madigan avows, but this statement taken out of context does not prove it.

In conclusion, once again, I recognize Ms. Madigan's responsibility as a reviewer to present an opinion, and I respect her for doing so. I do think, however, that the questions raised above are important.

Harold L. Peterson
Chief Curator
National Park Service

Ms. Madigan replies:

If Mr. Peterson feels his ethical reputation has been compromised by implication, which was certainly not the intent of my review, his remarks in this forum should serve to dispel the misunderstanding. He is also quite right to point out that I should have said "ultraviolet" and not "fluorescent."

Beyond that, although I admire Harold Peterson as an outstanding curator and prolific author, I believe my review is a fair one and will stand by it in its entirety. Quibbles and boggles and all.

Mary Jean Madigan

Letters

"Mismanagement" Praised

I was particularly interested and pleased with the article by James Kittleman, "Museum Mismanagement," in the March/April issue of MUSEUM NEWS. It is a subject that needs exposure and discussion, but seems to get hidden too often.

The article, while fairly explicit, was not offensive or aggressive in its tone. It is one of the better statements I have seen about a subject in which I have a very deep interest.

Keep up the good work.

George C. Seybolt
Chairman, Steering Committee
AAM Museum Trustees Committee

[Ed. Note: Due to the interest in Mr. Kittleman's article, it has been reprinted with copies available for 50 cents.]

A Question About Cultural Vouchers

The cultural voucher (March/April, 1976) is novel and worth considering because it addresses audiences rather than arts organizations. Still, I cannot escape the suspicion that the voucher system is simply a variant of the rationalization that assures minimal funding for audiences and organizations in rural areas and smaller towns and cities, in favor of highly populated regions having highly visible cultural organizations.

Would Mr. Bridge comment on how he sees the voucher system working for the 70 million Americans who live neither in the city or the suburb? Both the audiences and most of the cultural organizations in the countryside, towns and small cities have been very much neglected up to the present time, notwithstanding the frequency with which the word "rural" appears in the hearings held on museum aid by John Brademas' subcommittee last fall.

America's decisionmakers and planners in the field of culture derive their values from the city—generally New York City, I dare say. (A consultant, Mr. Bridge is also a professor at Columbia University.) Special attention is unquestionably needed in America's cities, but programs and guidelines forged in the clamor and heat of the city may not work elsewhere. The human need elsewhere is not less, it is simply less conspicuous and therefore is easily unattended to.

A pilot study of rural needs and of the experiences and requirements of nearby cultural resources would seem to be in order.

Craig Gilborn
Director, Adirondack Museum

An Answer from Mr. Bridge

Mr. Gilborn raises an important issue: Will cultural vouchers work outside large cities? I believe the answer is yes, vouchers can effectively serve rural populations. In principle, voucher funds could be awarded in rural areas to individuals or community organizations (even local school districts or county governments), who could then purchase cultural services from local museums, libraries or performing

arts groups. The funds also could be used to "import" cultural services from regional and national institutions.

The marketplace will respond to voucher-equipped citizens, wherever they are. I envision large, urban museums offering specialized technical services, educational services and traveling exhibits to rural audiences—*if* rural audiences have concentrated funds to purchase these services, *and* buyers and sellers know about each other's desires. (The Smithsonian, for example, already offers low-cost, prepackaged traveling exhibits.) Many of the nation's cultural treasures are warehoused because of scarce exhibition facilities. Moreover, the job market has created a glut of well-trained, experienced museum personnel. Why don't we put these resources to work by encouraging their circulation across the countryside? Vouchers provide a mechanism for accomplishing this.

Undoubtedly someone will object that rural residents would spend too much of their own money on "cultural imports," and that rural institutions would be no better off than they were before vouchers. A more likely outcome is that rural residents would spend their vouchers in rural institutions, which in turn would use some portion of this increased income to secure exhibits or specialized services from large, urban institutions that have concentrations of resources and skills that allow them to provide services more economically. (This is what economists call "economies of scale.")

The important point, however, is that under a voucher system, the amount spent in rural institutions and the amount used to "import" services is determined, not by a grant officer in Washington, D.C., but by consumers.

I agree wholeheartedly with Mr. Gilborn's call for a pilot test of a rural cultural voucher system. In fact, I recently requested funds for just such a feasibility and planning study. Everyone — arts audiences, museum personnel, and rural and urban cultural institutions—stands to gain from a cultural voucher system, but will rural areas ever see such a system? This is a political, not a technical issue. I believe we have the technology to operate a national cultural voucher system which serves rural residents as well as suburban and urban residents. But the underlying issue, as Mr. Gilborn correctly implies, is how the growing federal subsidization of the cultural world will be divided among competing groups. This is not a question about vouchers; it is a question about the political process which allocates public funds.

Gary Bridge
Associate Professor
Psychology and Education
Teachers College, Columbia University

[A more detailed discussion of the voucher concept, with particular regard to the operation of cultural vouchers in rural areas, may be found in Chapter 3 of Mr. Bridge's forthcoming monograph, *Increasing Citizen Choice in the Public Sector* (Diebold Institute, September 1976).]

Additional Reading

As the resource center director at the Savannah Science Museum, I read with great interest the recent series on museums and education in MUSEUM NEWS. The articles "Museums as Learning Environments," by Richard Chase, and "Child-Centered Learning," by Robert Matthai and Neil Deaver were very thought-provoking commentaries on the interface between the arts and education. For practical ideas, I have found "Academic Credit for Museum Education," from the St. Louis Art Museum, and "Working Paper on Exhibits," from the Boston Children's Museum, to be very helpful.

Jean C. McClung
Savannah Science Museum
Savannah, Georgia

More on the Legislative Maze

Over a recent four-year period, I spent considerable time helping to author and pass a major piece of federal legislation. This is an art unto itself and I wish the article "Mastering the Legislative Maze" had been available when I started.

There is one major area that I feel the article skipped over too quickly. The article does comment that "views are solicited from" the affected agencies and the Office of Management and Budget. True enough, but in this area too, public input can be extremely important; not by everyone, but by select individuals representing the areas of citizen interest.

It is possible for such individuals to meet with the agencies who have been asked to submit reports on the bill to Congress. This can be a vital element in a bill's success.

Such contacts can serve to educate the agencies on the bill's purpose and how the bill will help that agency meet its legislative responsibilities and citizens' needs. It also provides an exchange of ideas that may clarify misconceptions and elicit legitimate problems, from the agencies' viewpoints, that may be adjusted through an amendment or during markup. This can make the end product more viable and desirable.

This kind of interchange enables the agency to prepare a better, and hopefully favorable, report based on a fuller understanding of the bill. Without favorable agency reports passage of a bill becomes immeasurably more difficult.

It is similarly possible, but harder, to meet with the Office of Management and Budget.

Representatives of concerned citizen groups also must monitor the progress of the legislation. Without this (or incredible luck), things may go awry or be considerably delayed. An occasional inquiry (one must not be a pest) to the committee working on the bill can be made to determine whether agency reports have been received. If not, an inquiry to the agency asking whether it might need additional assistance

or information may not be uncalled for. This serves to remind both the committee and agency of citizen concern. Again, this must not be overdone.

This type of inquiry is also helpful in revealing and clearing up communication failures. For example, one of my inquiries indicated a committee had received no report. Checking with the agency revealed that a report had been mailed several weeks earlier. Upon informing the committee, it contacted the agency and had another copy within days. Had someone not inquired, progress could have been stalled far longer than necessary. That in itself can be fatal or can mean carrying the bill over to a new session when the entire process must begin anew.

In this regard, it is worth knowing that while a Senate committee will proceed without having all requested agency reports, a House committee will not. The absence of one agency's report can stall an entire bill. Citizen interest, diplomatically applied, can help prevent that.

Finally, this type of dialogue between responsible members of the affected profession and the agencies can establish many personal contacts and a feeling of mutual trust that can help immeasurably in the inevitable period of confusion following passage of a major piece of legislation when different agencies endeavor to interpret and implement the new law.

Thanks for an excellent, interesting and very important issue of MUSEUM NEWS.

Charles R. McGimsey III
Director
University of Arkansas Museum
Fayetteville, Arkansas

International

International Council of Museums

Susan M. Yecies

In June 1973, with the merger of the United States National Committee of the International Council of Museums (ICOM) and the AAM, the U.S. Committee became an integral part of the AAM as the ICOM Committee of the AAM. The United States has actively participated in ICOM activities since the ICOM's inception in 1946. Dedicated to the improvement and advancement of the world's museums, ICOM is active on all five continents and in more than 70 countries. The organization embraces museums of every discipline: science, technology, ethnography, natural history, art and archeology.

The International Council of Museums has three principal administrative organs: a Paris-based Secretariat; 17 international specialized committees ranging from education to ethnography, which meet yearly and are open to all ICOM museum professionals; and some 70 national committees, from Cyprus to the Congo, representing the vital interests of their respective museum communities.

One of the major resources of ICOM, a membership and service organization, is its documentation center, which contains museological data from all corners of the earth. The center is the outgrowth of a library established in 1947 by the Museums and Monuments Division of UNESCO. The division recognized, almost at once, the values of the library for museum professionals everywhere and the following year turned it over to ICOM. The center is administered by a small staff and is now the largest library of its kind in existence. Documentation of every type is received from all over the world. It includes: directories of museums; museography manuals and treatises; technical monographs; guidebooks; exhibition catalogs; photos; architectural plans; museum bulletins, reports and brochures. With only a charge for photocopying, the documentation center will send information about a specific subject to any ICOM member.

ICOM also issues various publications including a quarterly magazine *(ICOM News)*, maintains a close international network of museum professionals, convenes meetings of museum interest, supports a regional office in New Delhi and holds a Triennial World Conference, which will meet in Moscow and Leningrad in 1977 (see MUSEUM NEWS, May/June 1976). Some of the many benefits of membership in AAM/ICOM are information on international meetings and museological publications; free subscriptions to the *AAM/ICOM Newsletter* and the quarterly magazine *ICOM News*, which is published in Paris; a membership card, which is a professional identification honored for free or reduced admission fees by many museums in Europe and the United States; the use of the ICOM documentation center in Paris; assistance in planning museum trips abroad; invitations to attend ICOM international meetings; and a 25 percent discount on a subscription to UNESCO's quarterly *Museum*.

In addition, institutional members receive free subscriptions to UNESCO's *Museum*, ICOM's *Museums' Annual-Education and Cultural Action* and *International Museographic Bibliography*. The most important benefit of ICOM membership is the exchange of information and ideas with foreign colleagues and museums on an international level.

SOME USEFUL ADDRESSES:

AAM/ICOM Committee (for membership and information)
AAM/ICOM
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Susan M. Yecies *is program coordinator, AAM/ICOM.*

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6000 Lucerne, Switzerland

International Association for Museums and Collections of Musical Instruments
Dr. Felix van Lamsweerde
Curator, Royal Tropical Institute
Linnaeusstraat 2A
Amsterdam, Netherlands

If you are a member of AAM/ICOM and are interested in joining one of these international committees, please address all inquiries to AAM/ICOM, 2233 Wisconsin Ave., N.W., Washington, D.C. 20007.

Conservation

Textile Cleaning and Storage
Margaret A. Fikioris

Textile conservation principles are more or less basic, but procedures vary according to each institution and the size and scope of its collections. The textile collection at The Henry Francis du Pont Winterthur Museum is part of the museum's larger collection of American decorative arts from 1610 to 1840. The textiles are exhibited in more than 195 period rooms, halls and alcoves, and range in size from pin cushions and pocketbooks to room-size pile rugs. In addition to those textiles on display in period settings, there is a large textile study collection available for research by visiting scholars, graduate students in Winterthur programs and participants in the special subject tours on needlework and textiles. The conservation facilities and procedures at Winterthur have been developed with the functions of the collection in mind.

Many of the procedures at Winterthur are of a preventive nature. To avoid unnecessary cleaning, the upholstered furniture in the collection is regularly vacuumed. This kind of routine maintenance is a suggested procedure for historic houses and museums with period furniture. As shown in Fig. 1, an upholstery brush attachment is used with a fiberglass screen placed over the fabric to protect the textile from direct suction and possible abrasion. The edges of the screen should be bound to prevent snagging the material.

Vacuuming should follow the predominate element of the weave. The upholstery brush attachment should not drag across the screen, but barely touch it. The screen should be held down over the area being vacuumed and one's hands should touch only the screen and not the fabric. One person may vacuum alone when the upholstery is new or in strong condition. However, when vacuuming fragile upholstery or textiles with varying or raised surface decoration, such as brocades, embroideries or pile fabrics, two people should work together—one holding and adjusting the screen, the other vacuuming. Avoid vacuuming over any broken or loss areas, for even with the protection of the screen, the textile may be further weakened.

Again, the fabric should not be touched directly. Hands should be meticulously clean. Washed cotton gloves should be worn when moving upholstered furniture from one area to another. Soiled gloves are just as dangerous to fabrics as oily or grimy hands.

Winterthur staff members make routine surveys of the collection,

Fig. 1

Margaret A. Fikioris *is a textile conservator at The Henry Francis du Pont Winterthur Museum and helped to plan the textile conservation facilities at the museum. She trained in conservation at the Textile Museum in Washington, D.C. and the National Institute of Dry Cleaning in Silver Spring, Maryland. In addition to her regular duties, Fikioris also participates in the Winterthur Program in the Conservation of Artistic and Historic Objects. Her article,* "A Model for Textile Storage," *appeared in the November 1973 issue of* MUSEUM NEWS.

and from these, priorities are set for those textiles needing conservation treatment. Textiles that require conservation work are brought to the Sewing Room (Fig. 2) for examination, condition report write-ups, photography, disassembling, vacuuming and preparation for cleaning.

The Sewing Room is a large L-shaped room on the top floor of the Louise du Pont Crowninshield Research Building. Around the walls of the room there are banks of drawers and counters used for the storage of supplies and small textiles about to undergo conservation treatment. A built-in roll storage unit (9′6½″ wide, 7′ high, 23¼″ deep), divided into two sections, is installed along a shorter wall. In this unit are stored modern lining materials, crepeline and reproduction fabrics.

Additional rolls of reproduction fabrics are housed in a free-standing movable cart (Fig. 3) which measures 5′6¾″ high, 4′7″ wide and 29″ deep. Because this cart, which is located in a work area, is continuously exposed to light, it is enveloped with a blackout cloth cover, sealed down the center opening with one-inch Velcro tape. The tape insures a continuous seal and is preferable to ties, hooks or snaps. To make this arrangement more visually appealing, a modern chintz covers the blackout fabric.

This method of covering an open roll cart with a blackout casement is a good system for those museums and historical societies that must store rolled fabrics in offices or work areas which cannot be darkened because of use. In addition to protecting textiles from light, the cloth casement also protects them from airborne dust and soot particles while still allowing air to circulate inside (a necessary condition for stored fabrics and an impossibility with plastic blackout coverings).

On the longest wall of the Sewing Room are four horizontal wood strips to which are attached curtain rods and rows of snap and Velcro tape. These are used for the fitting of curtains, hangings and valances. They enable staff members to work on mock-up sets of window curtains and bed hangings prior to their installation.

Fig. 3

Fig. 2

The work in the Sewing Room is carried out on four large tables, two 10′ by 6′ and two 12′ by 6′, each 31″ high, which can easily accommodate the length of curtains and bedspreads. They have been constructed with wheels so that they can be rearranged for different projects with little difficulty, and are covered with cotton mattress pads and cotton sheeting which can be easily removed and cleaned. Suspended from the ceiling above each work table is an electrical outlet that facilitates work on any part of the table.

Before a textile is removed from the Sewing Room to the Textile Cleaning Area, it is vacuumed through a screen on the reverse side and then on the front to remove loose surface dust and dirt, and the dyes are tested for color fastness. During all stages of conservation work, complete written and photographic records are kept as to the condition and treatment of the textile.

Fig. 4

The wet cleaning of textiles takes place in the Textile Cleaning Area which is adjacent to the Sewing Room and connected to it by double doors. This room contains a double stainless steel sink similar to those used in restaurants, a long counter with drawers and adjustable shelves for microscopes and a pH meter, and a commercial washing machine for cleaning modern linings, removing size from muslin mounting materials and washing cotton blotting pads. Rolls of polypropylene screening used for sandwiching fragile textiles to be wet-cleaned are also stored here.

The principal piece of equipment in the Textile Cleaning Area is the stainless steel wash table that was constructed for the museum in 1968 (Fig. 4). The sink is 13′ by 6′, long enough to accommodate an average curtain length and narrow enough to permit a person to reach to the center for sponging and blotting. Above the table, a hood, designed to stabilize the humidity level in the cleaning area, houses the fluorescent lights which are covered by sleeves to filter ultraviolet rays. The wash table is six inches deep and holds 73 gallons when filled to the three inch mark. Under the table, there are thermostatically controlled heating rods that maintain the water in the table at a constant temperature. A central hinge support permits the table to be tilted 3½ inches at either end to facilitate rinsing and drainage. The wash table is serviced by both distilled and tap water.

Rinsing is accomplished by means of a hose attached to a movable perforated stainless steel pipe one inch in diameter which extends across the width of the wash table (Fig. 4). The side supports hold the pipe 8⅛″ above the textile being cleaned and can be easily moved by two people up and down the length of the table during the rinsing process. At the end of the table there are three drains, located in a trough 3″ deep and 12″ wide, which empty into an overflow drain box with an outlet to the floor drain. One-eighth-inch metal screening covers the trough and supports the material at that end of the table. By locating the drain system at one end of the wash table in a covered trough, rather than in the center, the possibility of damage to the textile from the suction of the draining water and the problem of suspended soil in the water being carried back through the textile as the sink is drained are eliminated.

After the final rinse the textile is blotted with cotton mattress pads (Fig. 5) to remove excess moisture

Fig. 5

and placed in the drying cabinet (Fig. 6), located in the far end of the Textile Cleaning Area. The cabinet contains a large drying truck with four metal shelves. These shelves can accommodate curtain panels, smaller rugs and costumes which are placed on screen stretchers that rest on top of the metal shelves. The air in the drying cabinet is heated and then circulated across the surface of the textile. If a textile is too large to be placed on a screen stretcher, the metal shelves can be removed and the piece draped over four metal poles which are covered with muslin sleeves and suspended across the top of the truck. The heated air can pass through the hanging piece and dry it.

Once the textile has dried, it is ready to be prepared for exhibition or rolled for storage. The rolling of textiles should take place away from storage and cleaning facilities. Ideally there should be a room set aside for this purpose. Textiles should be rolled on a clean, cloth-covered padded work surface (Fig. 7). The textile is spread out face down on the work surface and a cardboard mailing tube is cut one-

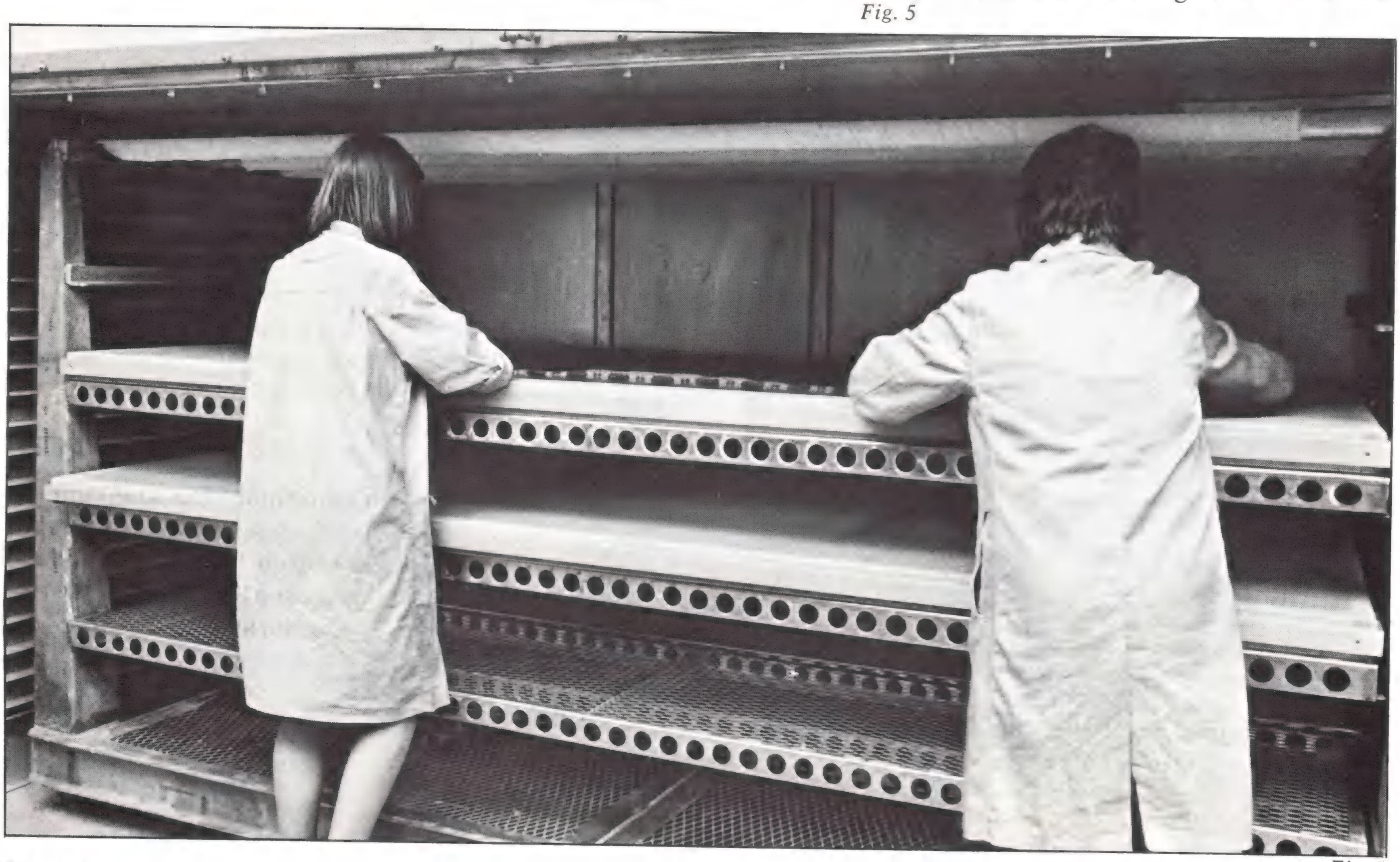

Fig. 6

half to one inch longer than the width of the textile. The tube is then wrapped twice with Permalife cover paper and the end of the textile caught in the last inch or two of the roll. As the textile is slowly rolled on the tube, any correction of the tension or straightening of the weave should be done by adjusting the tube and not by manipulating the textile (Fig. 8).

Whether to stuff or interleaf a rolled textile with acid free tissue paper is determined by great unevenness or puckering of the weave, brittleness or broken areas in the textile, possible loss of pile such as silk velvets, snagging of metallic threads, or problematic dyes and other surface decorative elements which might endanger the textile if it were rolled upon itself. Not all textiles should be rolled face out, such as fabrics with pile. Each textile to be rolled needs to be judged separately for each presents a different rolling problem.

The rolled textile should be covered by either two-mil mylar, washed muslin or neutral glassine. It can then be tied loosely with twill tape and the accession number placed on the outside. When rolling a number of fabrics be certain to check the padded work surface for cleanliness and vacuum it often to prevent foreign matter from being picked up by the next textile to be rolled. Clean hands are also critical. Even though the textile should be touched as little as possible, oils and grime can adhere to the tube, buffer paper and covering materials and can then be transferred to the textile.

Fig. 7

During the last four years Winterthur staff and graduate students have worked to develop a design archive for window treatments, bed dressings and upholstery from 1610 until 1840. These designs have come from contemporary sources such as genre paintings, social and political satires, individual and family portraits, cabinetmakers' and upholsterers' design books, trade cards and existing documented examples of curtains, valances, bed dressings and upholstery. Photographs and photocopies of these design sources are arranged chronologically within categories and kept in loose-leaf binders. An archive such as this not only aids the student of American decorative arts but is a source for authentic designs and patterns for use in period room installations. The design of the stamped wool valance illustrated in Fig. 2 was derived from an existing 18th-century valance in the museum textile study collection.

The use of reproduction fabric is now being introduced at Winterthur in several period rooms. Even with temperature and humidity control, minimum handling, low light levels and screening of ultraviolet

rays, the life of fabrics on display is short compared to textiles stored in isolated and controlled areas. With the use of correct modern replicas of earlier fabrics, historic textiles can be saved from the unavoidable wear and tear of continuous exhibition and preserved for study by scholars and students interested in the textile design and construction of earlier periods. Another advantage of reproduction fabrics is abundant yardage, not usually available with historic textiles, which permits the fullness of 18th- and 19th-century designs for windows and beds to be authentically duplicated.

Although textile conservation procedures will vary according to each institution's collection, method of display and its facilities, in all cases conservation work should be carried out by trained personnel—the good intentions of untrained staff members are not enough. Textiles give a richness to a museum and should be treated as an integral part of a museum's fine art collection. △

This is the first of two columns dealing with textile conservation.

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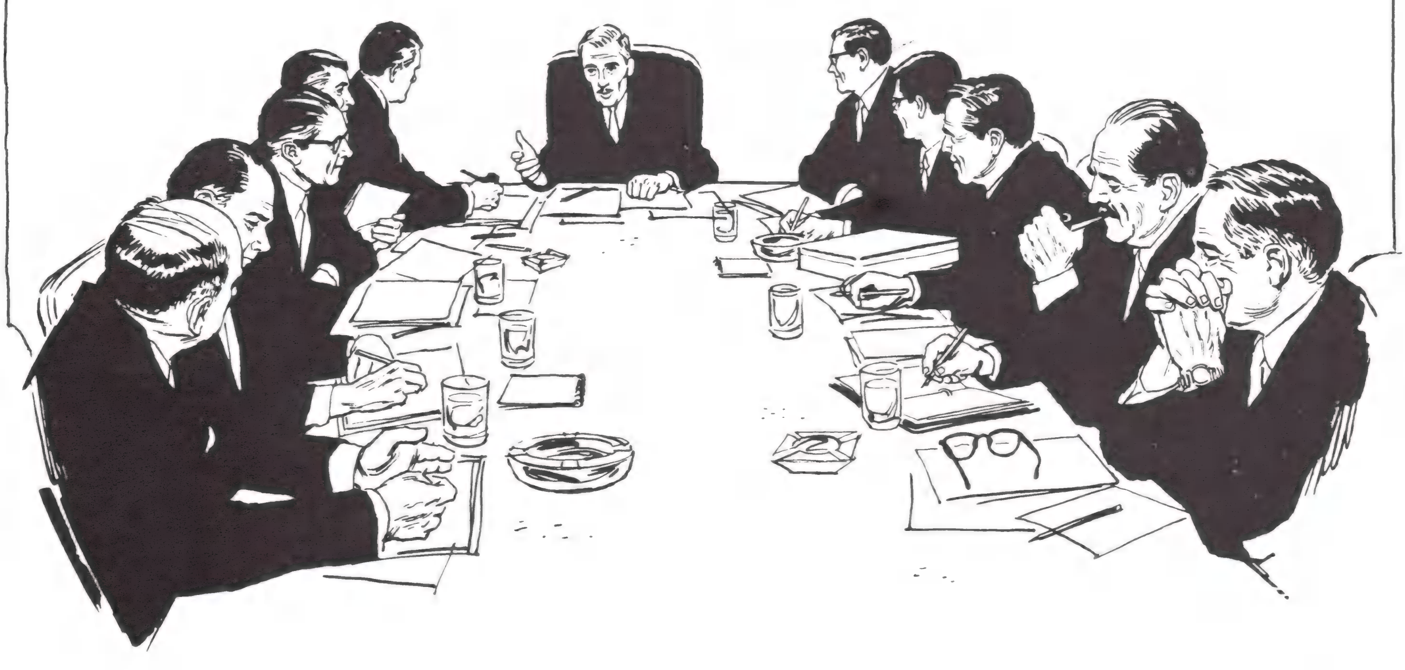
Fig. 8



Editor's Notes

Some of the most lively, innovative education programs in museums today reach into the community, making use of other environments—urban and rural—as arenas for learning. This issue of MUSEUM NEWS focuses on three such outreach efforts: the High Museum of Art's *Playscapes*, a sculptural playground created by Isamu Noguchi that is used for a wide variety of educational activities; Environmental Living Program, sponsored by the National Park Service, Western Region, in which youngsters recreate the daily life in the early West; and *Rites of Passage*, a group of exhibitions that represent the philosophy of the Philadelphia Museum's Department of Urban Outreach, which is devoted to community interaction in an effort to meet the needs of that city's diverse population.

Also in this issue, we begin a new *Conservation* series on the decorative arts, produced by the conservation staff at The Henry Francis du Pont Winterthur Museum. Margaret Fikioris' article on textile cleaning and storage (to be continued in the November/December issue) is the first of six. The series will be reprinted as a booklet in late 1977. Peggy Loar's article on the Indiana state plan to integrate the arts and general education complements the section on outreach. And our series of profiles of *Pioneers in American Museums* continues with Ada Ciniglio's portrait of Paul J. Sachs, the Harvard professor who taught two generations of art museum directors.

Reprints Planned

Later this fall, MUSEUM NEWS will offer reprints of three recent series of articles: *Roy Perkinson: On Conservation*, in five parts; *Learning and Exhibits*, nine articles on learning theory and visitor behavior; and *Conserving and Restoring Photographic Collections* (four parts), by Eugene Ostroff. The reprints are part of an effort to make available up-to-date information on subjects of interest to museum professionals.

Transition

With this issue, the editorship of MUSEUM NEWS changes hands. What will not change is our staff's continuing effort, with your encouragement and suggestions, to produce publications of quality that are informative, timely and of lasting value to the museum community. Maureen Robinson, a member of the MN staff for the past year, becomes associate editor; Carol Bannerman, formerly editorial assistant, has been named editor of the AAM's monthly newsletter *Aviso*. △

Ellen C. Hicks

good work

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COLUMBUS GALLERY OF FINE ARTS, OHIO • ELY CULTURAL CENTER, MINNESOTA • FIELD MUSEUM OF NATURAL HISTORY, CHICAGO • FRANKLIN INSTITUTE SCIENCE MUSEUM, PHILADELPHIA
IRON RANGE INTERPRETATIVE CENTER, MINNESOTA • KANSAS CITY MUSEUM OF HISTORY AND SCIENCE • LOS ANGELES COUNTY MUSEUM OF NATURAL HISTORY • MAINE STATE MUSEUM
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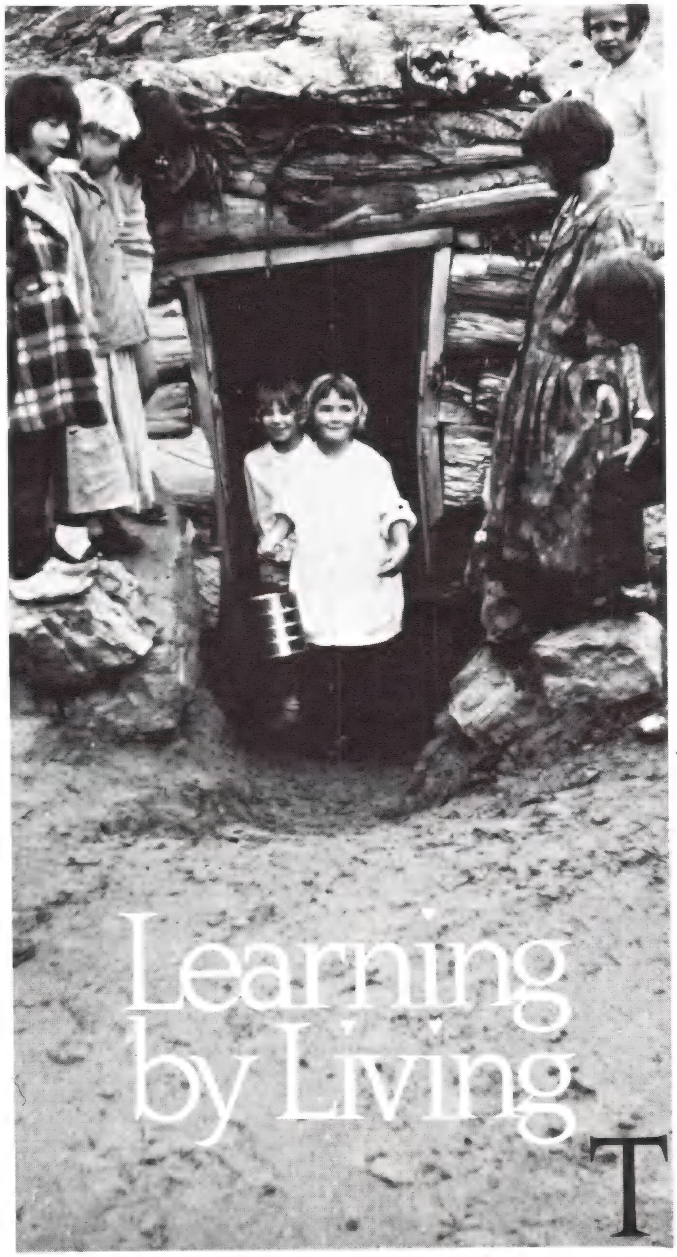


Elementary school students sample the pioneer life at Wolfe Cabin, Arches National Monument, Utah, where the Environmental Living Program began.

Learning by Living

Glenn E. Burch and Linda M. Ulland

There was a time when the principal connection between the school and the museum was the yearly field trip—a ride on the bus and a tour through the building. Schools and parks have had a similarly one-shot relationship with day trips to historic sites and nature areas complementing a history or science lesson. But things are changing. Museums are bringing small exhibitions into the classroom and working to make the school child a steady visitor to their programs, and parks, by synthesizing their

Glenn E. Burch, *a California State Park System historian, is currently on exchange to the Western Regional Office of the National Park Service as Environmental Living Program coordinator. He has been with the California State Park System for nine years.* **Linda M. Ulland,** *a writer with the University of San Francisco Publications Office, has worked as a journalist and freelance writer and editor.*

many functions and developing innovative programs, are also seeking to maximize the relationship between young visitors and the nation's parks.

One of the programs the National Park Service has created to accomplish this is the Environmental Living Program (ELP), which unites students, teachers, parents, park and museum personnel in the adventure of learning by living. Through classroom work, on-site visits and living experiences, the program provides students with an opportunity to role play and learn first-hand what it was to live in a different time and different economic, social and cultural environments. Participants in ELP learn what it must have been like to be a pioneer in a log cabin, a soldier in the Civil War, a sailor aboard a three-masted schooner, an Apache Indian living among Mexican ranchers, or a gold miner.

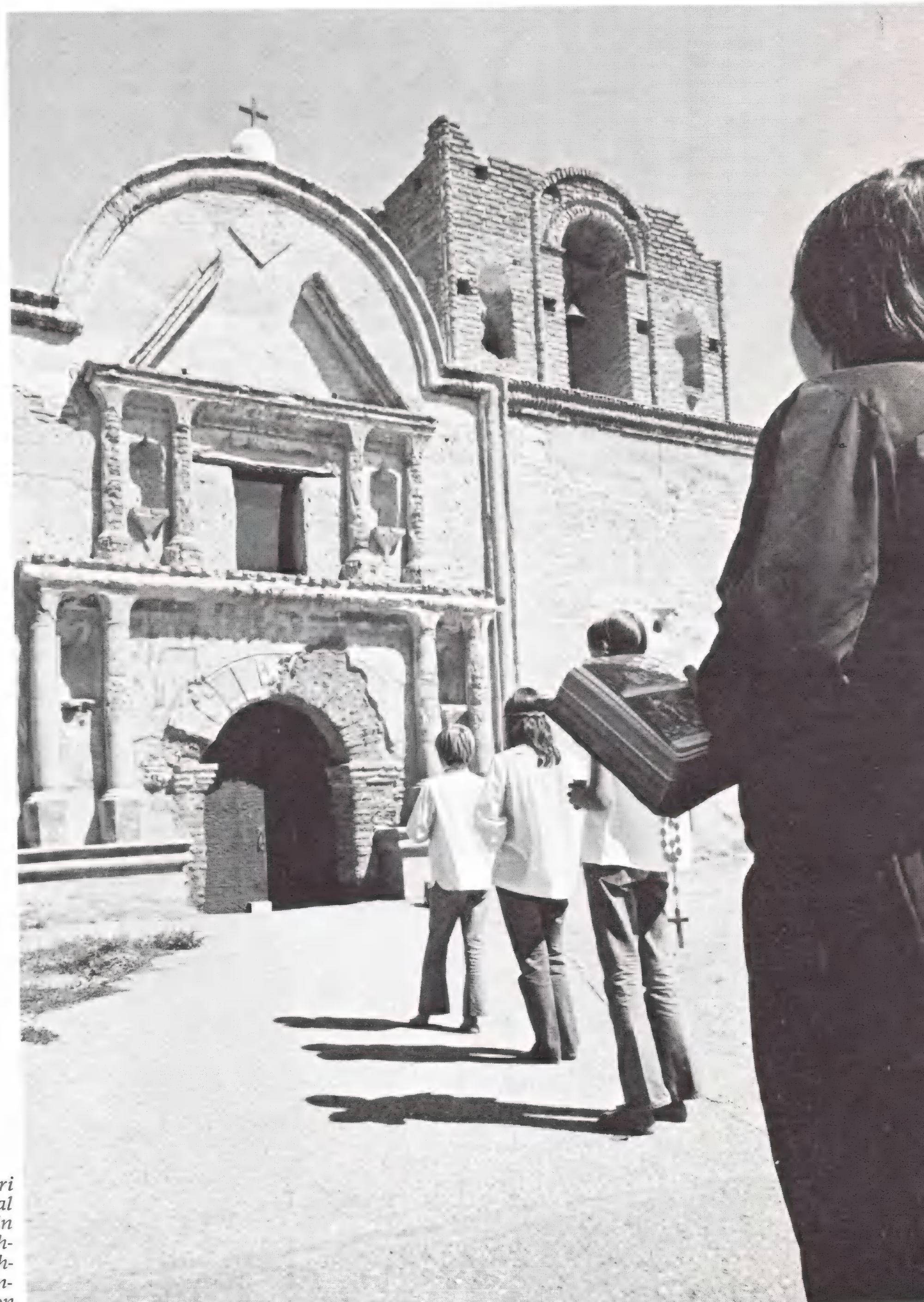
The emphasis of the program is on self-learning. By solving basic living problems within a historic context in a manner dictated by their research, students begin to integrate classroom learning with their on-site experiences. To attain this understanding requires extensive preparation, research and evaluation, as well as the complete participation and support of students,

Wolfe Cabin, Arches National Monument

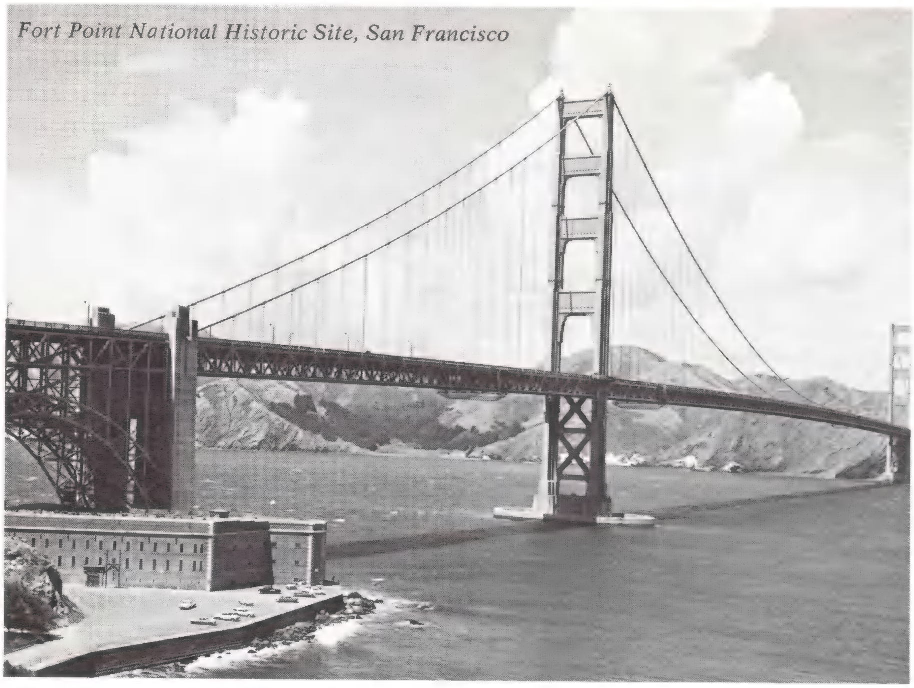
teachers, parents and park personnel. The supportive atmosphere, hard work and initiative that are necessary to make the Environmental Living Program a success enable students to deal more effectively with their own lives. One teacher involved in the program noted that "at the beginning, many students were scattered and irresponsible. When they were given a task that was right for them, that interested them, their whole attitude changed."

The Environmental Living Program had its beginning in a brief field trip made by a second-grade class to the Wolfe Cabin in Utah's Arches National Monument. "What would it be like to live in a cabin?" one of the students had asked her teacher. Since she had wondered that herself, the teacher arranged with park personnel for her students to spend an entire day in the Wolfe Cabin.

Some ELP sites provide kits to help teachers prepare their students for the overnight visits.



Tumacacori National Monument in Arizona, a 17th- and 18th-century Spanish mission community



Fort Point National Historic Site, San Francisco

For one day the students and teacher lived like pioneers—baking bread in the traditional style, hunting cardboard game and keeping house. From this one experience, Bill Taylor, an environmental education specialist at the park, developed the concept of the Environmental Living Program—a learning/living program which would combine education, living history and interpretation.

His concept was first tested at Fort Point National Historic Site under the Golden Gate Bridge with summer students at Cameron House in San Francisco's Chinatown. After a short visit to explore the area, to see how and where they would live and get a feel for life in a Civil War garrison, the students returned to Cameron House and began their research. In an effort to understand how the soldiers had lived, they focused their research on questions of food, supplies, maintenance and organization. Some weeks later, the students moved into the fort for an overnight stay.

The success of the Cameron House experience led to plans for an ongoing program. A group of enthusiastic teachers who were ready to pilot a program met with Bill Taylor in December 1972. Their meetings took place at Fort Point and aboard the *C. A. Thayer* moored at the San Francisco Maritime State Historic Park. The use of the *Thayer* in combination with Fort Point marked the beginning of a close cooperation between the California State Park System and the National Park Service. Over the years this cooperation has expanded to include information exchange, joint presentations to schools and educational organizations and even personnel exchanges.

As a result of this teacher workshop, the final form of the program emerged. The Environmental Living Program is now separated into five phases—teacher workshop, initial class visit, in-class preparation, the overnight and post-trip activities.

The first phase of the program, a 24-hour on-site teacher workshop, was designed to acquaint the teachers with the area. From their explorations, teachers have an opportunity to collect their impressions of the site as well as prepare themselves to introduce it to their students. The problems of food, supplies, organization and maintenance determine the responsibilities of the teachers during the afternoon sessions of role playing and problem solving. Since role playing, problem solving and sleeping overnight are essential parts of the students' program, the 24-hour workshop is an important part of the teacher preparation. It enables the teacher to lead students through the learning/living adventure and to help them profit more fully from their experience.

The site staff serve as workshop leaders and facilitators. They provide the physical resources and point the direction the teacher may take in working with students. The staff generally has a wealth of experience living on the site as well as extensive background knowledge of the site's cultural and natural environment. There are also written resources available including the *Strands Walk,* a description of a learner-controlled inquiry approach to site tours; and *Environmental Living Program,** a four-booklet set plus an eco-system poster for cultural ecology published jointly by the National Park Service and the American Revolution Bicentennial Administration. Some sites provide a teaching kit. At Fort Point the kit is a soldier's footlocker; aboard the *Thayer* it is a miniature sea chest.

**Environmental Living Program* by Mary Lou Baldi is available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402, stock #024-005-00617-6, $4.90.

Living the life of a Civil War soldier

Life in a California adobe (opposite page and below)

semite and Sequoia National Parks; students become soldiers and perform military duties at Fort Point and Fort Bowie; miners and lumbermen working the mill and panning gold at Marshall Gold Discovery State Historic Park; or sailors working cargo aboard the *Thayer.*

The role-playing potential at each site allows students to acquire an understanding of the past, of other cultures, of themselves and of their relationship with the world. In addition it provokes other questions. The discovery of starfish on the sea wall around Fort Point led to a population study and the discovery that the starfish population was related to the pollution in the bay. As students at the Vallejo Adobe in California hauled water from a spigot to the courtyard cooking area, they wondered what the water source had been in the 1830s. They learned that a creek ran nearby that is now dry for most of the year. The ecology of the area had been altered by wells that operate on the surrounding ranch land.

The second phase is the initial class visit, a brief one- or two-hour trip to the site during which the students explore the area, perhaps utilizing a *Strands Walk* format, and deal with basic, practical questions of available facilities.

Students then return to the classroom to begin the third phase of the program—an exploration of their feelings and thoughts about the site and research into its natural and cultural history. This classroom time is perhaps the most important aspect of the program. At this point all classroom lessons can be integrated and used to prepare for the overnight. Math lessons combine with health, history and reading lessons as students research eating habits, plan appropriate menus and determine food costs. During one such planning phase, a Sacramento teacher found her students delving into their history books on their own initiative—they were excited about the history of the place in which they were to live.

It is at this point that students may begin fund-raising activities, if necessary, to finance certain aspects of the program. Environmental Living Program sites do not charge schools for their use of the site. However, in some cases schools may be asked to provide consumable craft supplies. The class is responsible for transportation to and from the site and for its food. When school budgets have not provided funds for these needs, students have raised money through a variety of projects—aluminum can recycling and bake sales, for example. During the past year one fourth grade class raised $500 to finance their participation in three ELPs and a four-day nature camp.

With planning complete, the fourth phase—the overnight—begins. To the youngsters the overnight is the most important aspect of the Environmental Living Program, the goal toward which they have been working. Roles and tasks are dictated by the site. Pioneers and pioneer tasks are played at Yo-

The overnight experience resembles a camping trip, but in another time, another culture. Students develop greater self-esteem from the work they have undertaken and accomplished on their own and the common experience leads to a more unified class.

Back in the classroom for the final program phase, the routine returns but with a new experience upon which to build. There are post-trip activities. One fourth-grade class produced an eight-page pictorial magazine following their stay at Marshall Gold Discovery site. Students write stories about their experiences and produce plays and puppet shows. One class produced their play on a local television station. This is the opportunity for teacher and students to build—together or independently. One student who had imagined a ghost ship as he walked guard duty at Fort Point continues his independent research of California shipwrecks.

The Environmental Living Program is primarily educational and schools have been the most common participants. All ages have participated although elementary students studying state or local history have been the most frequent. Nonschool groups can also become part of the program if they are willing to take the time for research and preparation. Scout and summer camp groups, for example, have held successful programs.

Since its inception four years ago in San Francisco, both state and national park systems have expanded Environmental Living Programs. Presently there are nine programs operating in the National Park Service Western Region comprising Arizona, California and Hawaii. Plans are currently underway to begin an ELP at the National Capital Parks in Washington, D.C. In California there are six state parks conducting Environmental Living Programs with two more in the planning stages.

From the life of a sailor aboard the *C. A. Thayer* and standing sentry duty as Civil War soldiers at Fort Point, the Environmental Living Program has grown to involve many more life-styles, historical periods and social and cultural settings. This growth has seen an accompanying expansion in program participants and in the relationship between the academic curriculum and environmental living as an educational resource.

The experience of parents and their children role playing family units at Wawona History Center in Yosemite opens up a possibility for

Environmental Living Program Sites in the Western Region, National Park Service

Environmental Living Program Sites

ARIZONA

Coronado National Memorial
Rural Route 1, Box 126
Hereford 85615
(602) 366-5515

A Sonoran desert wilderness as experienced by Coronado and his party during the Entrada of 1542 or by the Pima and Apaches who also occupied southern Arizona.

Fort Bowie National Historic Site
Dos Cabe, Zas Star Route
Wilcox 85643
(602) 824-3500

Offers military outpost and Apache camp environments of Geronimo's day.

Tubac State Historic Park
Box 1296
Tubac 85640
(602) 398-2252

Offers a daytime program in a 19th-century schoolhouse environment.

Tumacacori National Monument
P.O. Box 67
Tumacacori 85640
(602) 398-2341

A Spanish colonial mission community experience of the 17th and 18th centuries.

CALIFORNIA

Fort Point National Historic Site
Presidio of San Francisco
P.O. Box 9167
San Francisco 94129
(415) 556-1693

Offers a Civil War military garrison in a dramatic natural setting.

Golden Gate National Recreation Area
Building 201, Fort Mason
San Francisco 94123
(415) 556-2920

Offers a program based on the experience of the 1906 San Francisco earthquake survivors living in a tent refugee camp.

Indian Grinding Rock State Historic Park
P.O. Box 177
Pine Grove 95665
(209) 296-4440

An inland Miwok village in wooded Sierra foothills

John Muir National Historic Site
4202 Alhambra Avenue
Martinez 94553
(415) 228-8860

Offers the life of an 1880s Chinese field hand amid John Muir's historic orchards and gardens in a suburban environment.

Malakoff Diggins State Historic Park
338 Empire Street
Grass Valley 95945
(916) 273-3884

A Gold Rush hydraulic mining town.

Marshall Gold Discovery State Historic Park
P.O. Box 265
Coloma 95613
(916) 622-3470

Sutter's Mill and the gold mining town of Coloma, site of the discovery of California gold in the Sierra foothills.

Petaluma Adobe State Historic Park
3325 Adobe Road
Petaluma 94952
(707) 762-4871

Offers a Mexican California rancho environment overlooking a modern town.

Pinnacles National Monument
Paicines 95043
(408) 389-4578

A rugged setting in the coastal mountains where Indian and Spaniard met.

San Francisco Maritime State Historic Park
2905 Hyde Street
San Francisco 94109
(415) 441-2116

Offers a turn-of-the-century sailor's environment aboard a three-masted schooner in contrast to modern urban life.

Sequoia National Park
Three Rivers 93271
(209) 565-3301

A pioneer's log cabin nestled among the Sequoia trees of the southern Sierra.

Sutter's Fort State Historic Park
2701 L Street
Sacramento 95816

A frontier adobe fort surrounded by a modern city.

Turlock Lake State Recreation Area
Star Route
LaGrange 95329
(209) 874-2008

A native Miwok culture in the grassy hills of the San Joaquin Valley.

Wawona History Center
Yosemite National Park
P.O. Box 577
Yosemite N.P. 95389
(209) 372-4461

A pioneer village in the high Sierras.

MONTANA

Glacier National Park
West Glacier 59936
(406) 732-4411

Dual purpose site with a restored 1913 ranger station and meadow for Indian encampment.

ELP's Expected to Open Soon

Hawaii Volcanoes National Park
Hawaii 96718
(808) 976-7311

Offers the ancient Hawaiian life style on the south coast of the big island.

Northwest Seaport
P.O. Box 395
Kirkland, Washington 98033
(206) 822-4410

Introduces students to the maritime culture aboard the three-masted schooner *Wawona*.

Point Reyes National Seashore
Point Reyes, California 94956
(415) 663-1701

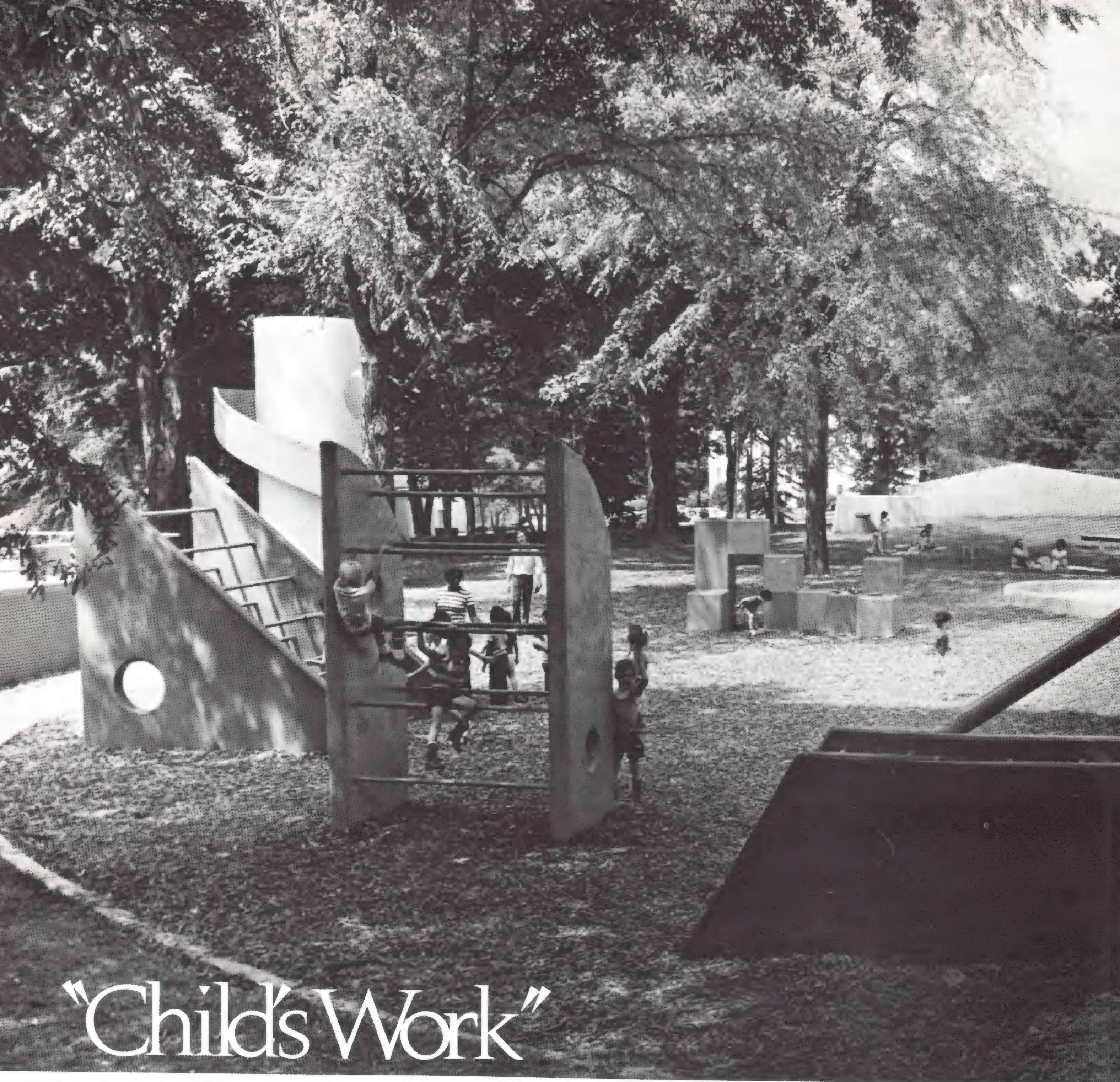
A re-creation of a coastal Miwok village.

At a California site (left), youngsters watch a demonstration of Indian cooking and dip candles.

Teachers learn by living, too—below, two teachers at a California site.

this kind of opportunity for all ages and groups visiting park sites. Some have suggested theme camps where visitors role play characters from local history, where families, not just students and teachers, could experience past environments.

Whether participants are re-creating the homesteader making his living from the soil or the Chinese laborer as stranger in a strange land, they are, for 24 hours, part of the past. Perhaps all park visitors should be offered these opportunities to learn by living the adventures that created our country. △



"Child's Work"

Gudmund Vigtel

Like most American art museums, the High Museum of Art, Atlanta, has had some experience with outreach attempts to involve a wider range and greater number of people in its programs. We've had our share of successes, but like many such efforts, these were too often just advertising. Outreach should not be a peripheral attempt, but an *integral* part of a museum's operations and community functions.

Playscapes, a playground sculpture created by Isamu Noguchi that opened this spring, is an example of real outreach. A focal point for the museum's children's programs, it not only provided more visibility, but has enabled us to expand our educational services and to bring major examples of contemporary art into our community.

Playscapes represents not only an addition to and place for our Department of Children's Education, but also an *expression* of its programs. Headed by Paula Hancock, the department serves 10,000 schoolchildren annually. Over the last decade its efforts have been directed toward exciting experimental discovery, active involvement and, ultimately, sensitivity to the everyday environment. School-tour guides, trained in the use of expressive games, employ a lively group-dialogue approach with young children, focusing on basic elements of line, color, texture, shape, space, balance, rhythm and movement. *Playscapes* was designed to have a major impact on the museum's programs for children.

For me playgrounds are a way of creating the world. It's not a job. It's a way of creating an ideal land —on a smaller scale . . . a land in which one can run around, three feet high. . . . The very restrictions make room for the more intense experience of childhood—where the world is newer, fresher, and where you have a kind of geometric confrontation with the world.
—Isamu Noguchi

The sliding board was beautiful.
—Yolanda Travis, grade 5

Play is the child's work.
—Maria Montessori

It is at once a massive, rich artwork and a functional branch office and classroom facility.

The idea originated in late 1973, when a volunteer, Frankie Coxe, proposed as the focus for the children's program a public playground that was at the same time a work of art. Placing a monumental sculpture on a hillside was not the goal. The idea was to install a group of objects of superior design in a practical and accessible area: objects that would excite children to action and play; objects that could withstand rough usage over time; an installation that people could regard as their own, created for their use and pleasure. In short, we wanted to create a play environment designed by an outstanding artist. We set this goal as the High Museum's bicentennial gift to Atlanta.

Due to the inordinate time and attention the enterprise would require, Coxe was appointed the paid project coordinator; I was named project director. We found a receptive audience in Jack Delius, director of the city's parks and recreation bureau. Asked to select a site, his department decided on a worn-out play area in Piedmont Park in the center of the city. Because of its size, location and facilities, the park attracts the largest number of pedestrians of any Atlanta park. It is the site of an annual, vastly popular art

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Gudmund Vigtel *has been director of the High Museum of Art since 1963. Previously he was assistant director of the Corcoran Gallery of Art, Washington, D.C.*

festival. We were delighted with the choice, which is less than a mile from the museum.

By early 1975, Coxe obtained formal approval of the city council and mayor. Our agreement was that the museum would raise funds and construct the playground with such help as the city could reasonably provide. It would then be turned over to the city, which would maintain the facility.

The natural focus for our fund-raising attempts was the National Endowment for the Arts' Art in Public Places program.

The application for NEA's maximum grant in this particular program, $50,000, was signed by Mayor Maynard Jackson. A local foundation promised matching funds, and there was additional favorable response from our own Members' Guild and the Atlanta Junior League.

Our approach to the playground as a work of art led us to Isamu Noguchi, who had designed several powerfully visionary "sculptural landscapes" for New York, beginning with *Play Mountain* in 1933. His initial efforts, including a UN playground (1952) and a series of proposals for Riverside Park (1960-65 with Louis Kahn) had been resisted by obdurate administrators and other complications. It was not until 1965, with the *Kodomo No Kuni* playground near Tokyo, that his long-standing interest in such environmental projects found concrete realization. Noguchi had written:

> I think of playgrounds as a primer of shapes and functions; simple, mysterious and evocative; thus educational.

It was a statement that we were to quote in countless letters, applications and fact sheets. Perhaps better than any other argument, it helped us raise money and see the project through.

In our NEA application, we were obliged to list several possible artists for the project; Isamu Noguchi was at the top of the list. When the NEA panel met in Atlanta in July 1975 to review the site and our ideas for it, deliberations focused on Noguchi as the artist whose life's work seemed to make him the logical choice. There had, of course, been earlier conversations with the artist. After NEA's official selection of Noguchi, we finally were able to discuss the project with him on a concrete basis. On October 20, we signed the contract and three days later Noguchi was on site in Atlanta.

By December, Noguchi had designed *Playscapes*, a "sculptural landscape natural to children." An area of about an acre with gently undulating ground contours, it is encircled by stately oak trees and separated from hectic Piedmont Avenue by a low sloping wall. Colorful pieces of ingeniously designed play equipment were judiciously placed on a soft bed of woodchips, an open invitation to energetic play and movement.

The objects of sculpture and play are, as Noguchi had written, a primer of shapes and functions combining in an everyday experience the basic elements discussed by the children's guided groups: a broad orange and black triple-slide; a 20-foot-high triangular swing set; a monolithic grey and blue spiral slide; blue and green blocks and jungle-gym sets; a low concrete mound; see-saws; and sandbox.

The area includes a small structure sunk into the site's steep edge, providing a sheltered picnic and meeting space. The building also contains a classroom, photo lab, office, storage space and restrooms.

Noguchi created what we had hoped for, an outstanding work of art, which with its superior design quality and generous craftsmanship, invites pleasurable participation.

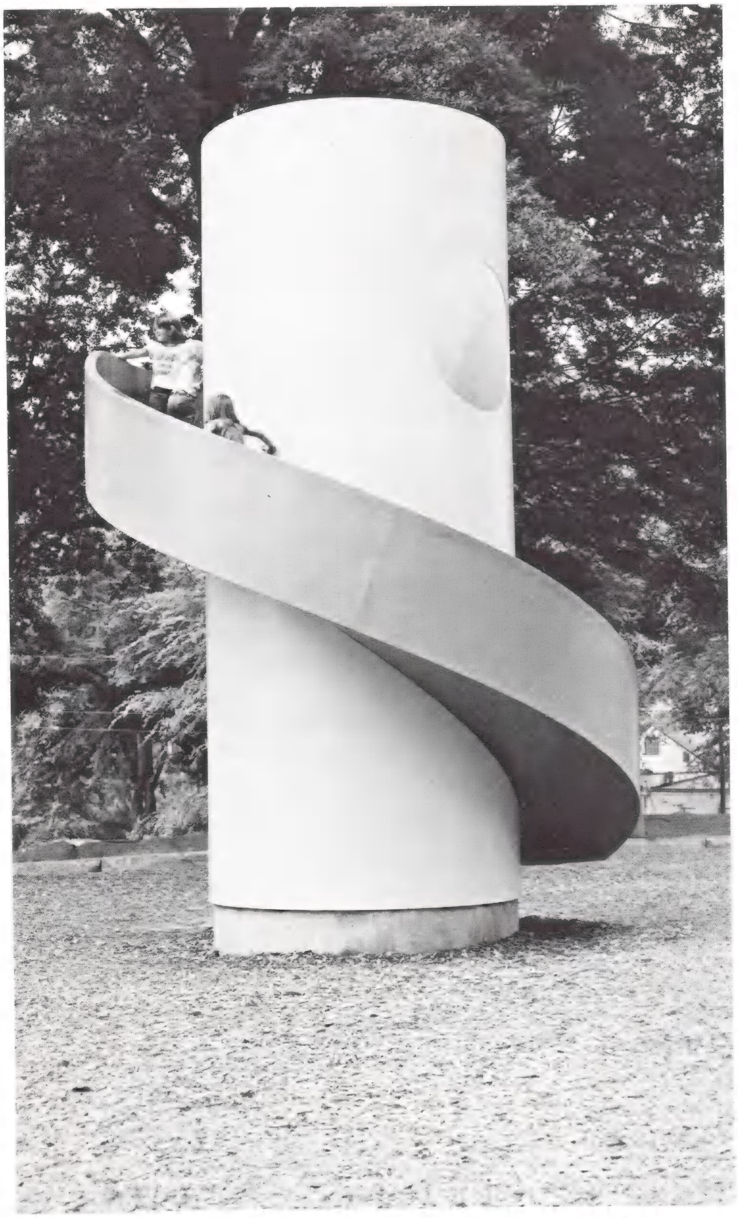
Commissioning a playground is a much more complex undertaking than buying a piece of sculpture. Numerous interests must be orchestrated: Construction contracts, governmental involvement and community relations introduced all manner of financial and psychological factors. Legalities and governmental bureaucratic intricacies require tact, patience and resolve. In the end, the project was made feasible by the keen interest of the artist in the challenge and by the willingness of executives of Beers Construction Company of Atlanta to construct the playground at cost and with complete understanding of the need for impeccable workmanship. The parks department, with its new director Ted Mastroianni and chief engineer Tom Eason, gave us their unreserved and absolutely essential cooperation.

The weather favored us as well. Construction began early in 1976 and we were spared a tedious public relations headache when a tree that had to be removed was struck and killed by lightning.

At opening ceremonies May 1, *Playscapes* was just three-quarters finished, but even as the officials spoke and the music blared, children were playing. The mayor beamed and some sporty city officials hung from the monkey bars by their knees. Since that event, children and grown-ups have been there every day, at times by the hundreds.

Already *Playscapes* is a springboard for new programs. Monica Scheidt, one of the children's department's most experienced and inventive staff members, is the on-site program coordinator. Supported by grants from NEA, the Junior League of Atlanta and the city's Bureau of Cultural and International Affairs, an experimental program is in progress. High school students are trained for a full school quarter, for which they receive credit, in intensive studio and workshop sessions. They then act as paid leaders, under supervision of a professional teacher, in a summer-long sequence of art experiences for preschool and elementary children.

Another new program developed for *Playscapes*, beginning this fall, is *Highsites*, in which elementary school children and their teachers will be involved in a series of theme-centered workshops. A pilot photography course for high school students, taught by a guest instructor and using the area's darkroom, is being planned. These new programs are being made possible



From its inception, *Playscapes* has enjoyed an extraordinarily broad base of support. A 60-member community advisory committee served as the project's formal link with the community. Citywide satellite projects were organized around the sculpture/playground's opening and involved 250 volunteers led by Beth Barnett and Margaret Perdue. Volunteers staffing the eight Museum City Centers during the first two weeks of May promoted daily special events, walking tours and free films. Map/flyers of the city's sculpture were distributed and bus tours, originating from the museum, Atlanta Historical Society and Atlanta University complex, featured historic and contemporary sculpture in the downtown area.

A photography contest commemorating the sculpture celebration focused on the theme *Sculpture, People and the City.*

Playscapes cost $225,000, excluding $75,000 of in-kind site development services from the Bureau of Parks and Recreation. Related education programs for 1976-77 cost $34,500. We raised these funds from nine local foundations, a community subscription gala, NEA, Junior League, and our own Members' Guild, which made the largest single contribution of $67,500. *Playscapes* now belongs to the city of Atlanta. It was worth giving away. We look at it as an investment. △

by a grant from Atlanta's Junior League. This summer we experimented with the site as a performance area for musical, dance and theatrical events for children.

Pre-existing museum programs, such as our seven-part *Discovery* series for inner-city fourth-graders, *Adventures in Looking,* for members' children and *Summer Studio,* a collaborative program of studio instruction for high school students, now rely on *Playscapes* as a special resource.

Atlanta's children in action at Playscapes. The sculptural landscape reflects Noguchi's view of a playground as "a primer of shapes and functions, simple, mysterious and evocative, thus educational."

Rites of Passage: A City Celebrates Its Variety

Penny Bach

Contrary to popular opinion and despite an apparent dramatic change in museum practices during the past decade, the notions of satellite museums, community education and outreach are not original and contemporary ideas.

In 1880, at the opening of The Metropolitan Museum's new building, Joseph H. Choate, referring to attitudes toward art, said, "It is the same old-fashioned and exploded idea, which regards all that relates to art as the idle pastime of the favored few, and not, as it really is, as the vital and practical interest of the working millions, that has so long retarded its progress among us." In 1931, the Philadelphia Museum of Art opened a 69th Street branch. Fiske Kimball, then director, wrote that he believed the future of museums lay in their extensions, much like branch libraries, in various parts of the city. And in 1974, Evan Turner, current director of the Philadelphia Museum of Art, wrote in a catalog introduction to a special exhibition that encouraged public interaction and personal involvement:

> While the Museum's distinguished collections had enriched the lives of successive generations of visitors for almost a century, it was recognized that great numbers of Philadelphians had never been in the Museum, and in many cases were even intensely distrustful of much that it stood for. Thus, through its program of outreach, the Museum hoped to open new avenues of awareness through a great variety of events, environmental art programs, mobile exhibitions, communications networks, and cooperation—upon request—with many different community efforts. The new forms of dialogue that were achieved between the Museum and the community were a most welcome result of this program.

So while this concept is not new, the development of new approaches toward meeting public interests and developing wider audiences has certainly challenged virtually every public cultural institution in the past decade.

In January 1976, the Department of Urban Outreach of the Philadelphia Museum of Art announced a new venture, *Rites of Passage,* a sequence of collaborative exhibitions

created by members of five diverse cultural groups in five distinct locations in the city. The exhibitions examined the ceremonies and circumstances that highlight the passage from one state of life to another. Working with Outreach staff, community resource persons, students, artists and families began a unique and extended workshop process that stimulated the development of each presentation. Through the exhibition of art works, artifacts, photographs, documents, slides and videotape, each group focused on its cultural heritage and its impact upon the life of Philadelphia today.

In review, it appears that one of the series' most important results was the demystification of the museum experience. When so many persons were involved in the identification, collection, research and presentation of objects and information, the museum experience became more approachable and more easily accessible in educational, social and territorial terms.

The development of a community exhibitions program evolved naturally through the responses of local community members who had worked on previous museum projects. For three years, the museum had offered gallery space to community arts organizations on a monthly basis. A generous dialogue developed among the groups, local artists and museum staff. How does one hang a painting? What presentation format should be used? What should be included in label information? How might background information be provided for public education? Instructors began to exhibit with students, suburban groups followed urban

Entrance to the Puerto Rican exhibition, and part of the group that developed the show: Maria Nix, Roy Cortez, Hediberto Rodriguez, Pacita Cruz (community exhibitions coordinator), Ani Rivera.

Penny Bach, *head of the Philadelphia Museum of Art's urban outreach department, received her master's degree in visual communications and social organization from Goddard College. She has served on numerous art and ethnic committees in Philadelphia and has been an educational consultant to the University Without Walls and assistant art professor at the Antioch College Urban Education Center.*

ones, children exhibited with adults and folk art surfaced as an expression of a particular cultural group. It was a lively and provocative space but it became clear through the continuous and complex network of community contacts that potential existed for more direct activity and comprehensive museum involvement.

The *Rites of Passage* exhibitions program was initially based on the understanding that significant cultural and esthetic traditions exist in a city's neighborhoods. It was quickly realized, however, that in an urban location tradition is no longer merely a geographic notation. Having acknowledged this first cultural stereotype, the staff was sufficiently comfortable with the concept of shared responsibilities to realize that only the members of a cultural group could help define exhibition concept and content in a sensitive, nonexploitive and constructive manner.

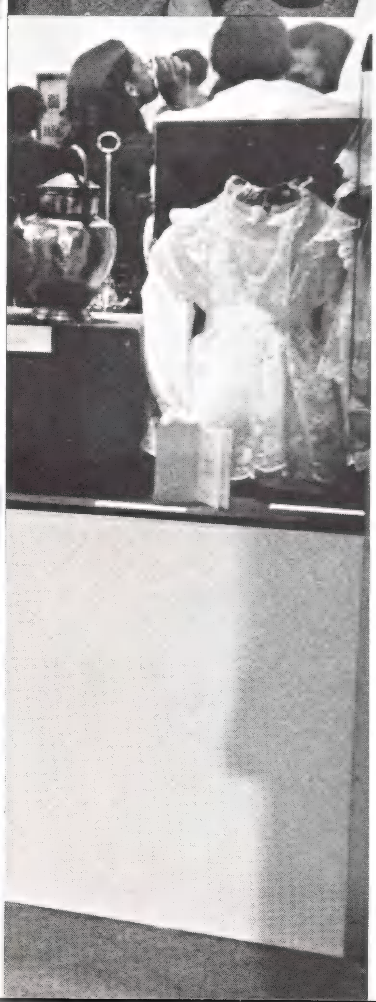
Before exploring the colorful details of the program, three contemporary ideas should be considered as having a profound impact on the development of the department and this program:

▲ Current sociological and pedagogical philosophies maintain that public education is the responsibility of the large human community rather than a few individuals functioning within the context of a school program.

▲ In the past 10 years, a growing number of French, British and American scholars have developed a comprehensive "new history," concentrated on the basic conditions of life—birth, education, marriage, death—and the fundamental units of social organization—household, family and community. The new history also focuses upon "collective mentalities," the systems of belief and perceptions that determine the ways in which people interpret the routine and the extraordinary experiences in their lives.

▲ There is a "new" concept of advocacy. City planners, architects, educators, health administrators once set up vehicles for pleading another's cause. It is now true that those most affected by change have realized that within their ranks there are dynamic and capable resources. It is no longer necessary to plan "for" others; it is necessary to develop an interchange of ideas "with" others.

The academic concept of *Rites of Passage* was first offered in 1909 by the French folklorist and anthropologist, Arnold Van Gennep. He believed that social life, like nature, is marked by periodicity. Guided by the department, preliminary research for the exhibition was conducted by a University of Pennsylvania graduate student intern enrolled in an elective



The opening (above) and installation of the Italian exhibition, "La Passeggiata Della Vita."

course, "Museums in American Life." With a background in anthropology, he was able to explore the concept and visual possibilities of an exhibition of culturally significant objects in their community context. The local Dolfinger-McMahon Foundation awarded a planning grant to explore community interest. A community exhibitions coordinator, Pacita Cruz, was added to the staff in September 1974, and special workshops were initiated that fall. From participation by members of the black, Chinese, Italian, Jewish and Puerto Rican cultural communities evolved the design of a prototype exhibition, *Rites of Marriage.* It was a collaborative effort by the five diverse groups, operating on a community level, sharing a common space and exploring a common theme. The participants' interest was demonstrated by the devotion, energy and imagination expressed throughout the process. Most of the individuals had never developed nor lent to an exhibition and a good deal of trust was generated through this first attempt.

With continued support from the Dolfinger-McMahon Foundation and a subsequent grant from the National Endowment for the Arts' Wider Availability of Museums Program, the museum and the groups began specific plans for the exhibition series, *Rites of Passage.* It was essentially an experiment based on past program evaluation. It has been a monumental effort, a collaboration among many individuals, groups and institutions. The outreach department acted as a catalyst, providing coordination and professional resources to the groups and supervising the activities of technical resource persons. The individual groups determined the concept and content for each presentation and supervised the gallery spaces. The exhibitions were very much the products of the particular cultural groups.

The primary goals of the exhibition program were to extend museum resources to community members and groups and to provide participants with permanent skills, resources and processes. While there was a conscious effort to generate a sense of self-affirmation, pride and celebration of particular cultures from within each community, the program also attempted to develop supportive working relationships between the museum and the communities.

Particular objectives included the identification and development of 1) a primary community resource group as each committee participated in organizational workshops; 2) secondary resources and talent as committee members identified other sources of potential involvement by students, artists, artisans, scholars, collectors, clergy, librarians and teachers; 3) conceptual and technical skills as members defined the nature of the exhibition, exploring audiovisual techniques, interior design and research methods; 4) exhibition design skills that helped participants appropriately design their spaces with the assistance of professional staff; and 5) museum techniques including care of objects, registration, installation, lighting, insurance, security and labeling.

Available to each group were a com-

munity exhibitions coordinator, video consultant, photographer, designer and installation team supplemented by volunteer support. Five photography students and five design students were recruited from local colleges as interns. In most cases these students reflected the cultural affinity of each group. The photography students were under the direction of a photographic supervisor who helped maintain professional standards and quality control. Many of the students admitted gaining a sense of responsibility that they had never experienced within the cloister of the school environment.

The exhibition series extended over a six-month period with an opening at the beginning of each month. Each exhibition ran for two months. Thus, there were generally two exhibitions available for simultaneous viewing. The locations were all central and accessible to the urban community: the YM-YWHA, Fleisher Art Memorial, Mid-City Y, Casa Thomas Eakins and the Walnut Street Theatre.

The YM-YWHA is a traditional center for Philadelphia Jewish activity. Fleisher Art Memorial, located in the Bella Vista area of Philadelphia, appropriately engaged the interest of the Italian community. The Mid-City Y was selected by the black group because it is easily accessible to blacks living throughout Philadelphia. Casa Thomas Eakins, the Thomas Eakins House, is located in a predominantly Puerto Rican neighborhood and the Walnut Street Theatre is situated within walking distance of Philadelphia's Chinatown.

As the series unfolded, many viewers continued to make sequential monthly visits. Hundreds of children visited all five exhibitions as part of their school curriculum. The audiences were as diverse as the interpretations of the general theme.

That theme, *Rites of Passage*, provided a universal framework. It gave a sense of structure and cohesion to members of the five working committees, while allowing for rich cultural differences and dimensions of choice. The contribution of ideas from the old and young fostered increased communication, particularly among the students. Most of the objects exhibited were family treasures that were loaned by community residents. Other objects were secured from local collectors, museums and cultural centers. Photographs included family album snapshots, photojournalistic works and archival materials. Each group created a slide-tape presentation and a five-minute video loop to supplement exhibition material. A modular exhibition system was developed by the design interns and was recycled throughout the six-month period. Special openings, usually with appropriate refreshments, and special events were coordinated to coincide with the exhibitions. Selecting exhibition titles was a major activity that determined the direction each group pursued. Each presentation inevitably included the universal steps of birth, adolescence, marriage and death. Significant cultural differences were developed with sensitivity and concern for popular understanding.

"Through our Own Eyes": April and James Lawrence with objects loaned by their parents to the black exhibition (left).

Rites of Passage: The Life Cycle of the Jew focused on the times when the relationship between personal development and responsibility to others in the Jewish community is affirmed publicly. The Jewish life cycle, which is marked by ceremonies, was expressed in the exhibition by photographs and ritual objects created for home and synagogue celebration.

One researcher affirmed that in the Bible, Bezalel the artist was given the responsibility for fashioning the sacred objects of the holy sanctuary. In Exodus 31:3-5 Bezalel is "filled with the Spirit of God . . . to work in every craft." Thus, this exhibition presented a particular richness of craft. Silver amulets worn by pregnant women to guard against misfortune, richly ornamented circumcision instruments,

ceremonial silver wine cups, handwoven garments and elaborate calligraphic documents were among the objects presented.

A transgenerational sequence of photographs marked the passage of four families from Eastern Europe to Philadelphia. A slide-tape accompanied by traditional cultural melodies expressed the viewpoint of children toward their religious education. A videotape documented a Brit Milah, the convenant of circumcision. Special events included speakers and seminars based on the exhibition theme.

Rites of Passage: La Passeggiata Della Vita explored the rituals and ceremonies of Italian family life as they were affected by immigration from the Old to the New World. The slide presentation documented the insular character of rural agricultural communities, the importance of the "passeggiata" or promenade in the piazza, the transition to an urban society and subsequent evolution of Italian-American communities from the "mirror villages" of early immigration to the more loosely defined neighborhoods of today.

Attillio Campolongo recalled his early life in Italy as part of the audiovisual presentation:

> Our village was surrounded by mountains, a lot of mountains. When I was young I thought that was the world, the end of it. . . . The sun used to come out in the morning and it looked so close that a few times I asked my father to take me over there so that I could touch the sun.

The more traditional aspects of rites of passage were surveyed in a cyclical installation of photographs, documents, ceremonial objects and artifacts, as well as pictorial representation of medieval and Renaissance customs in Italy. Religious customs included the initiation rites of first communion and confirmation. The video segment documented the Signoretta family at home, explaining the origin and tradition of objects, which they lent to the exhibition, with a passion that could not have been captured in label format. Special events included a concert of folk songs from the regions of Italy, a folk dance performance and the presentation of a remarkably personal film by Alfred Guzetti, *Family Portrait Sittings.*

The black experience, from African heritage to contemporary life in the United States, was surveyed in the exhibition *Rites of Passage: Through our Own Eyes.* Rather than focusing on the rites of passage of particular individuals, the exhibition cut across cultural space and historic time to represent rites associated with the transition from African peoples to American blacks. Chronologically, the exhibition consisted of time frames focusing on the African background, the American colonial experience, the American slavery era, the post-Civil War period and the contemporary period. Black family life and black solidarity—in the military, societies and religion—were presented, relating to both the nuclear family and the extended community.

Little was known about many old photographs belonging to families which endured transition from the South to the North. The museum's costumes and textiles curator was able to attribute dates according to costume, and thus a number of families were encouraged to pursue further genealogical information.

The history of Afro-American music—from African rhythms to blues and jazz—was surveyed in an accompanying slide-tape presentation.

Two stages in "The Life Cycle of the Jew": ceremonial and folk objects associated with birth, and a reproduction of the bar mitzvah photograph of Samuel Braverman (far right).

Mary and Rose Sam with family photograph, part of the Chinese exhibition, "Mountain of Gold."

A conversation with Dr. Charles Wesley, executive director of the Afro-American Historical and Cultural Museum, which opened in June 1976, was videotaped. Special events included the screening of *Scar of Shame,* a film made in Philadelphia in 1925, and a special program of children's films relating to the black experience.

From the rich pre-Columbian heritage of the Taino Indians to contemporary life in Philadelphia, members of the Puerto Rican community expressed in *Rites of Passage: Ritos de Pasaje* the "rights" of passage, travel and communications between Puerto Rico and the mainland. Included in the exhibition were handcrafted *capias* and *santos* (celebration favors and carved wooden saints), photographs and original silkscreen prints. The presentation documented the influences of Indian, Spanish and African traditions, the migration of Puerto Ricans to the Philadelphia area and the political and social experience in an urban environment.

Significant aspects of family life including traditional religion and folk religion, roles of men and women, racial diversity and geographical transition were presented through photographs and narratives. A slide-tape tracing the transition from the island to Philadelphia included a background of lyrical music. The political ambiguity of Puerto Rico was discussed in a videotaped debate among community members. A special series of silkscreened banners designed by local artists from the Taller Puertorriqueno, expressing various Taino Indian symbols, was created for the entrance to the exhibit. Special film events for children and adults were presented in the community.

Rites of Passage: Mountain of Gold, reflected the experiences, traditions and celebrations common to many Chinese-Americans. Historically, "mountain of gold" refers to the discovery of gold in California in the 1850s and the aspirations of Chinese immigrants during that era. Photographic materials illustrated the plight of the immigrant during the early 19th century and the conditions and transitions of Chinese laborers. Objects, fabrics and costumes from China were exhibited, and a slide presentation explored Chinese-American contributions to American life through railroad building, mining and agriculture as well as industrial and professional roles. Information relating to the harsh realities of struggle and persecution, immigration restrictions and subsequent exclusion acts assisted the examination of rites of passage relating to Chinese family life. Video documentation offered a sensitive interpretation of Chinese death rituals still practiced by many Chinese-Americans. Events included a demonstration/performance by The Chinese Dance Company of New York and a special presentation of works by Chinese-American filmmakers.

The *Rites of Passage* presentations reflect a new approach to popular understanding and interpretation. Most important, however, is the fact that the participating groups responded not only with interest and enthusiasm but with substance. There will always be misunderstanding and distrust of the unknown, but *Rites of Passage,* through the process of demystification, served as a vehicle for the development of community trust and understanding of museum practices. △

The author wishes to express gratitude to those who brought about the creation of the exhibitions and particularly to Pacita Cruz, community coordinator, Rita Buch, Betty Waskow, Randi Korn, Jack Lovewell, Thora Jacobson, Gus Bosco, Don Camera, Nick Mohat, Peter Cuozzo, C. J. Williams, Betty Ann Lawrence, Diane Vaughn, Elzy Stafford, Hediberto Rodriguez, Louis Parrilla, Roy Cortez, Ani Rivera, Patti Brown, Georgina Lee, Anna Ku Lau, Sonja Kobler, May Sam, Kim Lee, Karen Rosen, Clarence Wood, Don Kaiser, Felecia Norris and Landis Garrett.

The Arts and the Three Rs

Peggy A. Loar

Museum educators traditionally have extended their programs to students and teachers of general curricula. Many educators, in fact, acknowledge that the majority of services they provide are cultural complements to the more academic disciplines of the classroom, such as history, social studies, literature, geography and science. There is continuing national interest in this aspect of museum programming among educators and granting agencies, for it has become apparent that when the arts are included in the planning and implementation of the total school curriculum, they become a means for more effective learning, lessen the ordeal of learning, and provide a support system for future assimilation of the arts into living and learning styles.[1]

To encourage this national interest, working relationships have been established between 10 state education departments and the JDR 3rd Fund, which has served as national coordinator of comprehensive state plans for the arts in general education.

The initiative to develop state plans came from a variety of sources: a governor, a state legislator, a state Alliance for Arts in Education Committee, a state superintendent of public instruction, or in some cases state educational consultants and program coordinators working with program officers from the JDR 3rd Fund. The objective, based on the belief that the arts are not frills but are integral to quality general education, is the structuring of comprehensive, long-range plans, or school development projects, as instruments for effective educational change.

The state plan concept is partly derived from a joint project of the John F. Kennedy Center for the Performing Arts and the U.S. Office of Education called the Alliance for Arts in Education. For three years AAE has helped to assemble existing resources to create a mechanism for communication. Several regional conferences have been held for the 48 states that have AAE committees, in order to bring together artists, arts administrators and art educators.

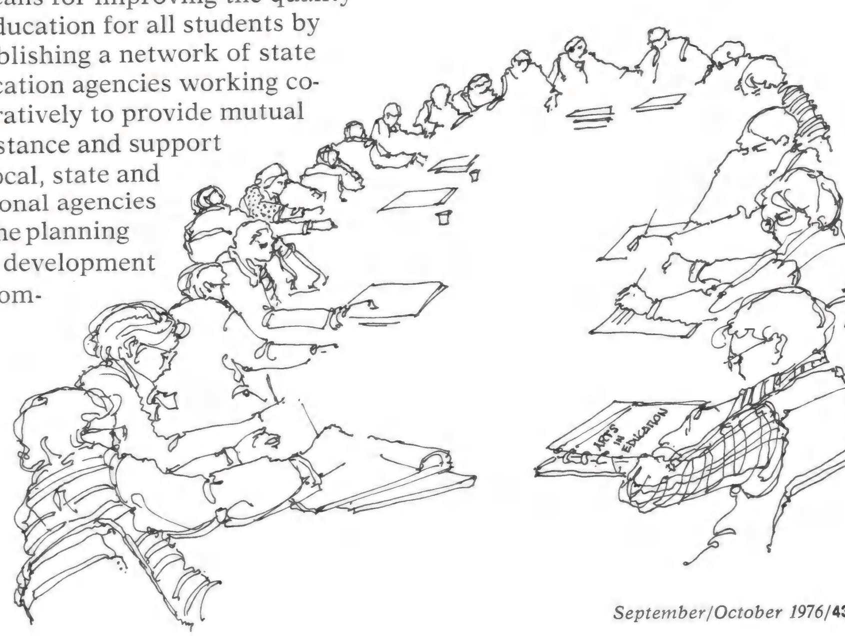
The Pennsylvania Department of Education took the lead in the state planning effort in 1973 by establishing the arts in basic education as a statewide priority. As a result, substantial human, financial and institutional resources were committed to implement a program that serves the Pennsylvania schools and their students.[2]

By the fall of 1975, 10 states—Arizona, California, Indiana, Massachusetts, Michigan, New Jersey, New York, Oklahoma, Pennsylvania and Washington—had made significant progress toward structuring state plans for the arts in education.[3] These states' common interests, their decision to undertake comprehensive planning and their consulting relationship with the JDR 3rd Fund provided the rationale for the formation of the Ad Hoc Coalition of States for the Arts in Education. This group's mission is "to promote the arts as a means for improving the quality of education for all students by establishing a network of state education agencies working cooperatively to provide mutual assistance and support to local, state and national agencies in the planning and development of comprehensive arts in education programs." [4]

The Indiana Plan

How do museums fit into all of this? Indiana's state plan and the supportive role of the Indianapolis Museum of Art is one example of the possibilities that exist for museums of all disciplines and their educators.

Existing interagency cooperation enabled the earliest stages of the Indiana state plan to be the joint efforts of staff from the Indiana Department of Public Instruction, the Indiana Arts Commission and the Indianapolis Museum of Art (IMA). This successful collaboration already had produced a funded "artists in the galleries" project *(Artists Alive)* at the IMA, local and statewide teacher in-service training on how to use museums as resources, and an ESEA Title III-funded Arts in Education and Humanities Center housed at the museum. The objectives of the state plan, its structure and implementation provided a natural framework for continuing these institutions' common goal of improving the quality of education in the classroom. By participating in the design of the plan, the museum stood a better chance of success in providing meaningful, curriculum-related experiences for the student. A core group of six



Peggy A. Loar *is curator of education at the Indianapolis Museum of Art.*

people representing the three agencies recommended to the Indiana superintendent of public instruction that an advisory committee for the arts in education be appointed.

An AAE state committee already existed in Indiana, but its composition was not heavily weighted with educators, and without professional consultation it was not functioning effectively in designing a state plan. A newly appointed 30-member Superintendent's Advisory Committee on the Arts in Education, in terms of expertise and agency representation, has given the plan a strong beginning. It is composed of representatives of education agencies, the state arts and humanities commissions, professional groups, the state museum association and school systems throughout Indiana. In addition, there is community-based participation from individuals representing resources such as museums, symphonies and parks and recreation departments. It is a diverse group whose members represent large constituencies, and for that reason the communication that is established among these members is as important as the state plan itself.

The consulting expertise of the JDR 3rd staff, the varied interests of the committee members and a chautauqua-like wooded meeting location in Indiana provided the stimuli for writing and working on a state plan. Since some members served on both the state AAE committee and the Superintendent's Advisory Committee for the Arts in Education, the AAE bylaws were amended and the two groups merged. The result was a functioning AAE and the available funding to continue research and work on the state plan.

Most of the dialogue that occurs in the process of structuring and writing a state plan is theoretical or conceptual. The major concrete aspect of the plan is the establishment of demonstration sites in schools and museums. The participation of museums and museum educators then assumes a dimension beyond the profitable contact and information-sharing that arise as a result of committee membership. Museum educators who have developed successful in-house and in-school programs can fit directly into the school demonstration sites in their areas. Some of the objectives of the Indiana sites are to:

▲ involve local educators and administrators in the process of comprehensive planning for the integration of the arts in the general education of all children;

▲ identify and utilize artistic and institutional community resources, such as museums, to achieve greater quality general education in the schools;

▲ establish a firm foundation of interagency cooperation and mutual development through jointly funded and supported programs involving the State Department of Education, the Indiana Arts Commission, Indiana Committee for the Humanities and community organizations (museums) for the benefit of the schools of Indiana;

▲ document and evaluate the process of integrating the arts in the general curriculum to provide a rationale for future program development;

▲ collect data and evaluate programs toward establishing models for use by other schools throughout the state;

▲ document and evaluate the establishment and organization of demonstration sites.

The state plan details the necessary components of a demonstration site program, such as services from university personnel, utilization of artists-in-residence and museums. It also identifies criteria and methods for the initial selection of school sites.

For instance, a school has a greater chance at a successful experience if its administration supports the concept and program, if the curriculum supervisors are willing to participate actively, if a good arts program currently exists, if teachers will be given release time for in-service leadership training, and if the PTA and community show support and interest.

Sample Demonstration Sites

In the earliest stages of the Indiana state plan, the Indianapolis Museum of Art and the Indiana Department of Public Instruction were cooperating on a project called *Curator-in-Residence*, a good example of a demonstration site program and the way in which museums can profit from and participate in a state plan.

The curator-in-residence was a museum educator who lived in a school system for a given length of time to facilitate greater utilization of museums as community resources and out-of-school classrooms, and to coordinate school-museum activities that exemplify this idea.

The purpose of the professional museum educator (in this case, one who was also a former teacher and administrator), was to:

▲ make teachers aware of the changing role of museums and facilitate an interest in and knowledge of how to utilize fully their myriad collections, activities and educational programs;

▲ provide direct assistance to teachers in utilizing these resources within the present school curriculum structure and classroom activities;

▲ act as a catalyst in suggesting and implementing alternate possibilities for correlation of related arts and interdisciplinary learning experiences;

▲ encourage the establishment of a resource person in the school for

the continuance of humanistic approaches to education as established in this program.

The Department of Public Instruction, which regards the IMA as a school because the museum serves a large number of students, already had funded *Artists Alive.* The artists-in-residence, who were shared by local schools, demonstrated technique and participated in museum programs, such as adult arts classes, docent training seminars, junior intern and IMA student council projects, teacher inservice training and *Search.*

Search, with its interdisciplinary approach to general education and the related arts, exemplifies the use of the arts in education and suggests a natural model for other museum-school situations. It is scheduled for continuation after three successful years. Seventh- and eighth-grade students come to the IMA for eight consecutive weeks, two days a week for two hours each day. Classroom teachers, school consultants, docents and museum staff work together to provide coordinated participatory fine arts experiences in the classroom with related, interdisciplinary gallery experiences. The visual arts are examined first in relation to the student's own interests, background and frame of reference. When the students have developed the self-confidence to relate to a work of art and react naturally and/or improvisationally (this is especially difficult for junior-high students), the visual arts can be used more effectively to relate the cultural past and present to social, political, historical, literary and other classroom curriculum concerns.

In the art museum, such a program uses the visual arts or museum collections to bridge the way to other areas of general education. While this represents the museum's approach to the arts in education, in the school classroom situation it will most likely work the other way around. The non-art subject areas will have to seek ways to incorporate the arts in general education. A classroom participatory activity may be the beginning, but as the concept is accepted and becomes more sophisticated, the art museum will be a viable place to teach the geography of the Dutch landscape, and the science museum will be the arena for learning about the artistry of our technological history.

Demonstration site programs are not only those that directly involve students. They also extend to the teachers of general and arts curricula and to possible training seminars. One such pilot program at the IMA, designed specifically for language arts teachers, was called *Enrichment for the Foreign Language Classroom.* In an attempt to utilize the arts and the museum's resources in the study of foreign languages, the program brought together foreign language and art education specialists from a university, art and language consultants from the Department of Public Instruction, museum staff and docents, and art and language teachers from the schools. Teams were formed, each consisting of two language teachers, one art teacher (sometimes from the same school), a museum docent and a university professor. Museum staff and Department of Public Instruction personnel led the general group sessions with presentations, demonstrations and multimedia slide shows as stimuli. The object of the program was to show that while museums do teach about various cultures through art, history and anthropology, they can also be used to help students in the foreign language classroom develop vocabulary, grammar, and conversational

and reading abilities. Gallery games were developed around these basic learning necessities, which are inherent in the study of languages.

The program's objectives were to:

▲ explore a variety of new approaches to the teaching of esthetics and communicative skills in the foreign languages on an interdisciplinary basis;

▲ research, develop, evaluate and test materials, toward implementing an innovative and integrative approach to the teaching of art and foreign languages;

▲ provide in-service seminars and workshops to facilitate classroom teachers' use of these curriculum materials;

▲ train foreign language teachers in the use of museums as an integral resource in connection with these materials;

▲ encourage art and language teachers to work together in the school to further the concept of the arts in education;

▲ expose art and language teachers to the more improvisational and critical, rather than factual, approach to art in museums as a means of building their confidence in using museums;

▲ publish and disseminate statewide in-service packages based on the curriculum materials developed.

There are a variety of rewards for the program's participants. Most obvious is the ultimate experience for the student, but along the way the teacher's enthusiasm and approach is nurtured, the museum educator and docent gain a better knowledge of specialized curricula and interdisciplinary approaches within the museum setting, and the university professor builds on the ideas for training of prospective teachers. New art educators and language teachers emerging from academia can bring such ideas to the classroom if their college program provides appropriate preservice training. In the case of *Enrichment for the Foreign Language Classroom*, academic credit through the university or in-service credit through the school system was available to participants. This was possible because two agencies—the IMA and the Department of Public Instruction—received funding from the Indiana Arts Commission to partially support the cost of granting credit.

Achieving Success

In the development of a state plan to integrate the arts in general education, communication between museum educators and other professionals representing varied educational interests and organizations is essential. Successful museum education programs cannot operate in a vacuum. For too long museum educators have developed curriculum packages for schools and then watched as the packages did not do the job or were not used at all.

Cooperation between the museum and the state education department is a good place to begin. Because this kind of communication already exists in several museums, there has been some representation of museum educators on state AAE committees. Once this step is taken, additional information and joint program possibilities will emerge. The quality of existing programs can be improved and duplication of effort—a result of working in isolation—can be avoided. Cooperation can be as simple as telephoning the social studies, art, music, language, science or math consultant in the state education department's curriculum division. Sharing activities and services or exchanging information can make a difference in the future to students who visit museums, educators who work there and administrators who control the purse-strings. Museum educators should represent their institutions on state planning committees—AAEs or independent advisory groups—throughout the country.

The resources of museums should be identified and utilized in conjunction with the state plan demonstration site programs. This will save time, money and, in the case of museum education programs that have successful track records, provide instant quality education programs to the schools. In addition, dollars from the state education department, the granting agency or the individual school corporation should be going to museums who are able to provide such services or who actively share their resources. Direct program costs, salaries, administrative overhead and related expenses should be covered by a grant obtained jointly by the cooperating organizations or by the school system that contracts for museums' services. There are federal educational funds available through HEW and other government departments for which schools but not museums are eligible to apply.

In the case of museums' usual granting sources, school systems can provide significant matching or in-kind funds. By working with a local education agency which is willing to serve as fiscal or receiving agent for the funds, museums can have access to other monies as well. These possibilities do not require a state plan or a museum of a particular discipline. In fact, for purposes of integrating the arts in general education, art museums just may have greater success with science students and science museums with art students. It is all museums and their fullest academic utilization that we are trying to encourage. Maybe some day more art teachers and their students will go to more art museums, but until that time if the arts in general education continue to ride atop the waves, all kinds of museums can also ride their crests.[5] △

Notes

1. Wenner, Gene C. "Interdisciplinary Approaches to Teaching and Learning —Where Do the Arts Fit?" *National Elementary School Principals Journal*, December/January 1975/76.
2. *Comprehensive Arts Planning*, October 1975. The Ad Hoc Coalition of

States for the Arts in Education, coordinated by the JDR 3rd Fund, 50 Rockefeller Plaza, New York, N.Y. 10020.

3. The following museum educators are working on the state plan in their states:
   California
      Ben Hazard, Oakland Museum
   Indiana
      Polly Jontz, Indianapolis Children's Museum
      Peggy A. Loar, Indianapolis Museum of Art
   Massachusetts
      Michael Spock, Children's Museum, Boston
      Duncan Smith, Museum of Transportation, Boston
      Rennie Little, Education Director, the New England Aquarium, Boston
      John Drobeck, Museum of Science, Boston
      Del Macomber, Acting Head of Education, Museum of Fine Arts, Boston
   Washington
      Ginger Vorhees, Seattle Art Museum
4. *Comprehensive Arts Planning*, October 1975. The Ad Hoc Coalition of States for the Arts in Education, coordinated by the JDR 3rd Fund.
5. With apologies to my colleagues on the Advisory Committee for the Arts in Education for my adaptation of our unpublished masterpiece, *The State Plan.*

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Pioneers in American Museums:

Paul J. Sachs

Ada V. Ciniglio

Paul Sachs believed in connoisseurship. To him it was not only the exercise of the knowledge of quality, but an activity in which the senses and instincts, the sensibilité, played a part. He developed these faculties in himself to the highest order, setting exacting standards for the works of art he collected, for the men and women he trained in his Harvard museum course, and for the life with which he surrounded himself. He once wrote, "Having property is a privilege that enables one to work harder than other men." It was a precept that he followed. He worked hard at being a Harvard professor, at collecting Master drawings, and at being associate director of the Fogg Museum. He approached his life with the highest standards and he demanded that others measure up to those standards. If they did, they were offered warm and lasting friendships and recommended for the most exciting positions of responsibility in the museum world.

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P.J., as Sachs was known, was a careful, thorough man whose consummate elegance was evident in everything he did, from the style in which he dressed to the meticulous letters he wrote. He was always impeccably attired. Photographs show him in a well-tailored suit and vest, with the famous pearl stickpin and carefully trimmed mustache. He was too short to qualify for the army—by his own report he was 5′2″—so he spent a year abroad in 1918 with the Red Cross. Legend has it that his stature affected both the height at which American museums hang their works of art and the architecture of the Fogg Museum. Those impossible steps, a

former student said, must have been designed for Paul Sachs' little feet.

He was a gourmet, and jokingly said that he judged men by their taste in food and wine, that anyone professing an interest in the fine arts could not be indifferent to the joys of the palate. "Sachs," says former National Gallery of Art director John Walker, "enjoyed indulging the nonspiritual man a good deal." During the four-month Paris and Vienna Albertina adventure in 1935, the "conspirators" often enjoyed two meals a day at great continental restaurants, where they had the best food and wines. In their own home, Sachs and his wife entertained in a grand manner the galaxy of famous men who visited Harvard. Stravinsky came and was so captivated he composed a piece in honor of the evening and the hostess. Courtauld came to discuss his plans for a new institute in London; Kenneth Clark, Charles Rufus Morey, W. G. Constable, Erwin Panofsky and Sigfried Giedion all sat at P.J.'s table.

His elegance could be found as well in the voluminous letters of introduction that his students carried on their foreign travels. His grandnephew Samuel Sachs II, director of the Minneapolis Institute of Art, recalls, "On my 'wanderjahre' in 1960-61 I took with me letters to Count Silene in London, to the director of the Biblioteca Hertziana in Rome, to dealers in London, Paris and Berlin—letters all written in that marvelous fine and precise hand with black ink and broad-tipped pen." Sachs never made a decision affecting his own life without exhaustive letters and consultations with several intimates. This meticulousness was typical.

By the example of his own life and the force of his personality, Sachs influenced the quality and standards of American museums and the professionals who ran them for over three decades. On his 70th birthday, November 27, 1948, the group gathered in Cambridge to honor him included museum directors from throughout the country, all people he had trained or helped to train. Among his students were a multitude of influential directors: Alfred Barr of the Museum of Modern Art; James Rorimer of the Metropolitan; Perry Rathbone of the Boston Museum of Fine Arts; Jean Boggs of the National Gallery of Canada; Thomas Howe of the California Palace of the Legion of Honor in San Francisco; Otto Wittmann from the Toledo Museum of Art; Gordon Washburn of Asia House and the Albright-Knox Gallery in Buffalo; A. Everett Austin of the Wadsworth Atheneum; Charles Cunningham from the Chicago Art Institute, and John Walker of the National Gallery.

Sachs was the busiest one-man placement service in the country, and he did not take the responsibility lightly. "Now please don't smile at so many young people being put into positions of greater or lesser importance. I am fully aware of the moral responsibility that I take recommending these young people," he wrote to Bernard Berenson in 1931. "They all need much experience . . . the fact is that there is an insistent demand for personnel and that we must work with the tools that we have at our command." The practicality this expressed was the legacy of his upbringing.

Paul Sachs was born into one of New York's most influential banking families, the oldest of Samuel and Louisa Goldman Sachs' three sons. His mother was the sister of Henry Goldman, his father's partner. At age eight he began his formal education as the student of his uncle, Julius Sachs, who gave him the respect for scholarship and the scholarly life which profoundly influenced his own.

Julius held a Göttingen doctorate in philology and ran the famous Sachs School, where the students included the children of cultivated German-Americans. Paul Sachs found in that school and household "a second home, a Paradise." In the afternoons when formal lessons were over, he entered the book-lined study and listened while Julius talked of secondary education, Greek art and literature, Renaissance painting, the latest journals and books. It was a different atmosphere from Paul's own household, where his father read the financial papers and the talk was of business.

Paul traveled to Europe for the first time with his father in 1894, when he was 15. There he visited the great museums, and copied his first drawing, a Watteau, in the Louvre.

The following year he experienced a serious setback for a young man with academic aspirations. He failed his Harvard entrance exams, passing German, French and history, but not Latin, Greek, algebra, geometry or physics.[1] He forced himself to the unpleasant task ahead and passed the next year, but that experience might account for his feeling something of an outsider to the academic life at Harvard. As an undergraduate, he wrote, "I often

walked alone to gaze at the old house where fastidious Charles Eliot Norton, a name to conjure with, was born in 1827 and died in 1908." Norton, who had lived in England and knew Ruskin, Dickens, Carlyle and Darwin, was Harvard's first professor of art history. He was something of an idol to the young Paul Sachs, who remembered summoning the courage to attend one of Norton's famous evening receptions at Shady Hill. "Too tongue-tied to speak to the great man," he spent the whole time rooted in front of a portrait attributed to Tintoretto. Recalling that experience years later, he encouraged his own father to make his first major purchase for the Fogg Museum, Tintoretto's *Allegory of Fidelity*.

Paul J. Sachs, Perry Rathbone and Ralph Lowell at the Museum of Fine Arts, Boston.

Sachs appears to have enjoyed his undergraduate days. He studied French, philosophy and modern languages, fine arts under Charles Herbert Moore and his assistant Martin Mower who, "more than any one man, taught me to see." This manner of seeing was the foundation of his own connoisseurship.

He had begun collecting as a boy, encouraged by his drawing teacher. Together they spent hours looking at illustrated books and reproductions. "She encouraged me," he wrote, "to start my first 'collection' of Winslow Homer wood engravings cut from *Harper's* magazine . . . and 15th and 16th century woodcut illustrations from auction catalogues." With the permission of his mother, he pasted these on his bedroom walls. "The installation was terrible to behold," but it was his own private museum. He also began a collection of minerals, which his mother saved and later donated to the Agassiz Museum at Harvard.

While an undergraduate he indulged his passion for collecting with dealer's catalogs of books, prints and drawings. His formal collection began when he was 21 with $700, accumulated from $25 savings deposits made for him by his grandfather on each birthday. He was "supposed to learn the lesson of compound interest," but instead he spent the principal and the interest on engravings by Dürer, Cranach, Rembrandt and Claude. He began collecting drawings at the turn of the century when no one but J. P. Morgan was acquiring them. "In the fields of painting and sculpture, in which I could not afford the best, I was sure to be doomed to bitter disappointment when obliged to yield to more powerful competitors." But he could afford the finest drawings, and made his most distinguished purchase after he graduated from Harvard, the Antonio del Pollaiuolo *Fighting Nudes*, captured at the Earl of Pembroke sale. Alfred Barr remembered Paul Sachs telling his museum course how he outbid the British Museum, Berlin and Dresden for that drawing.

Sachs reluctantly entered the family business in 1900 after completing his Harvard degree. He had been invited to stay at Harvard as assistant to Prof. Charles Herbert Moore, later the first director of the Fogg, but his father had refused to contribute to his support. "Did he, the most generous of men, feel that I was not promising enough as a potential scholar to warrant his backing?" Paul wondered. He never learned why parental help was not forthcoming, but he wrote later that he still regretted his own lack of courage and character in not doing it on his own, even at the $750 salary Harvard had offered.[2]

He began his banking career in the Boston office of Goldman, Sachs. After a discouraging month trying to sell railroad bonds, he made his first sale—"a hundred thousand Chicago and Northwestern, Minnesota and Iowa division 3½'s at 104½ and interest less a quarter." To celebrate his business success, he took the first of many half-day holidays. This spree began with a lunch at Thompson's Spa on Washington Street. Then he went off to Goodspeed's on Park Street to spend his initial earnings on a painting he had admired for days—a portrait of Ruskin by his disciple Charles Herbert Moore, the teacher "whose assistant I might then have been," and then on to the bookshops on Corn Hill where he spent the rest of his commission.

The following year his office was transferred to New York. What Sachs enjoyed most during those days were lunches with his good friend Billy Ivins, then practicing law, where they discussed such subjects as what constituted a good drawing. Ivins, who later was the Metropolitan's first curator of prints, transmitted his excitement about prints and drawings to everyone, and made them want to buy works of art. Through Ivins Sachs began his longstanding friendship with Felix Warburg, which was enriched by their common interest in the prints they collected.

During those Wall Street years, he also enjoyed the company of Jim Loeb, who had been a backer of Schliemann and the excavations at Troy and was about to retire from Kuhn, Loeb and Company. They discussed art and archeology, and Loeb became Sachs' ideal of the scholarly patron, a man who dedicated his life to travel, scholarship, philanthropy and his cello.

In 1904, the year he became a partner at Goldman, Sachs, he became engaged to Meta Pollack. He wrote about her family, "It was refreshing to know intimately such unworldly people—teachers, writers, encyclopedists—not one of whom ever showed the slightest trace of covetousness, except for knowledge." It was an extraordinarily happy match, although they seemed totally unlike each other. He was formal, almost pompous, always polite, but had a stormy temper. She was straightforward and direct, warm and friendly. Throughout their marriage, and until the year before her last illness, P.J. and Meta were devoted companions. Saturdays in New York they spent afternoons making their way to the growing treasury of the Metropolitan and to various book and print dealers.

On one of those afternoons they had their first experience with a forgery. They entered an auction house and Paul bid on a 1498 Dürer woodcut he thought was a prize—*The Riders on the Four Horses of the Apocalypse.* But he had not inspected the woodcut, and only after he had purchased it did he realize the reason no dealers had been bidding—it was only a copy, a metal cut. Later he trained his students to detect fakes and forgeries from examples he owned for that purpose.

During his time in New York Sachs met the leaders of European banking circles—David Weill of Lazard Frères in Paris; Sir Marcus Samuel, oil magnate and lord mayor of London; George Eurmorpopoullos, silk merchant and partner in Ralli Brothers; and the Rothschilds. He knew the collectors Benjamin Altman, Michael Friedsam, Lessing J. Rosenwald, Seymour Knox, Jr., and Philip Lehman and his son Robert; and many dealers, including Duveen and Kleinberger. But as he savored these interludes away from his work, he increasingly began to feel miscast in the role of banker.

In 1911, the Harvard Board of Overseers invited Sachs to join the visiting committee of the Fogg Art Museum in the Fine Arts Department. He was delighted. After two years, he was appointed chairman of the committee and in that same year Edward Forbes, the Fogg's director, asked him to come to the Fogg as assistant director. He was never to be director. From the beginning, he said he would not go on as director after Forbes retired. It was a covenant he kept.

"The two men were the most absolute opposites that ever existed," Gordon Washburn comments. "Edward Forbes was a New England Yankee, lots of interest in the mechanics and chemistry of art, not at all a person interested in society and in personality." It was an utterly unlikely but eminently successful combination—the son of New York's "golden ghetto" and the descendant of Ralph Waldo Emerson. Their partnership began in the winter of 1913-1914 when Sachs visited Cambridge to inspect the Fine Arts Department. The two had lunch at Gerry's Landing. Forbes later recalled, "I had observed his great enthusiasm for art, and as we passed the Cambridge Hospital in the trolley car, I said 'When are you going to join us up here?' He returned an indefinite answer but he told me years later that that remark set him on fire."

President Lowell endorsed Forbes' decision to invite Sachs to join the Fogg and in December 1914 the decision became formal. The arrangements must have been complex, for Forbes wrote to Sachs on November 11, 1914,

> . . . My wife's uncle, Mr. Oscar Leighton, once came to my stable in Milton and overheard me trying to sell a horse to a dealer. He was much amused, and has often laughed over it since. He said that I told the dealer nothing but a long list of faults and possible but improbable imperfections. The horse was not sold to him.
>
> I hope that my invitation to you to come to Cambridge did not partake too much of this nature! Having told you a huge number of possible and impossible objections, conceivable and inconceivable, I hope that nevertheless I made my real point clear that I hope you will come; and that it will not be another case like 'the horse.'

(continued on page 68)

A class meeting of the last museum course, 1943-44. Standing from left to right are the late art historian Hilton Thomas, Sachs, AAM director Richard McLanathan, William S. Lieberman of MOMA and Felice Stampfle.

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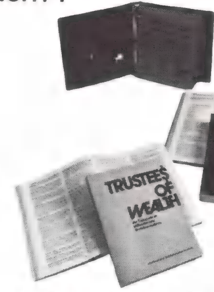

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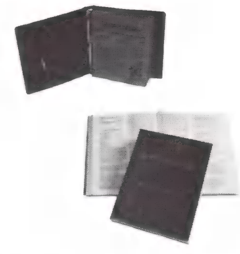

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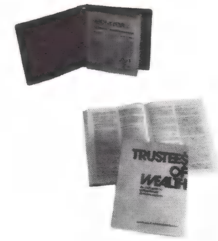

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Commentary

Preservation Activism

Nellie L. Longsworth

To traditionalists, activism and the arts are strange bedfellows. However, the uncertain future of once-secure institutions such as performing arts groups, museums and historic buildings has forced upon us a needed awakening. Museums and historic buildings cannot survive in an esthetic vacuum. They are part of neighborhoods and cities, and often find their fortunes directly tied to political decisions in which they may, or may not, have been involved.

My field is historic preservation and neighborhood conservation. My profession is lobbyist in the U.S. Congress. In the name of Preservation Action, I have stepped into the political arena to orchestrate constituent response to issues that directly affect preservation efforts throughout the country. And there have been results that prove that activism need not be the stranger some believe it to be.

Nellie L. Longsworth *is executive director of Preservation Action, a Washington, D.C.-based lobbying group for historic preservation.*

In the field of historic preservation, the facts speak for themselves. Over half the buildings originally nominated to the National Register have been demolished. While many were said to be in the way of progress—high-rises, highways, land developers or parking needs—others fell victim to inequitable tax laws and narrow building codes.

A brief glance at federal legislation further tells the story. Over 100 preservation-related bills have been introduced during the 94th Congress, and few even have reached the subcommittee hearing stage. Historic preservationists were stunned by the 1977 presidential budget message which recommended a 50 percent cut in the only federal program designed exclusively for preservation.

Tax restrictions on charitable lobbying have prevented historic preservation organizations, including the National Trust, from filling this gaping void. Preservation Action emerged last fall as the first national citizens' grassroots lobby devoted exclusively to historic preservation and neighborhood conservation.

Preservation Action began with the premise that current congressional decision-making did not reflect the growing citizen interest and involvement in local and state preservation activities throughout the country. Although a giant organizational task lay ahead, the group was blessed with the resources of hundreds of existing historical societies, preservation groups, civic associations and businesses that already were working in their own communities. The challenge was to involve these organizations and individuals in the national and state legislative process without jeopardizing their tax status. Preservation Action, as a tax-exempt lobbying organization, can be the link to the federal government, monitoring, informing and acting as the catalyst for legislative action at the right moments.

Today, upon completion of the first year of its active lobbying program, Preservation Action can point to some gratifying achievements. A quarterly newsletter, *Alert*, updates members on federal legislative progress and programs. Lobbying networks are slowly evolving which will decrease the time needed to produce constituent response. Most important, our first two major lobbying efforts have produced exciting results.

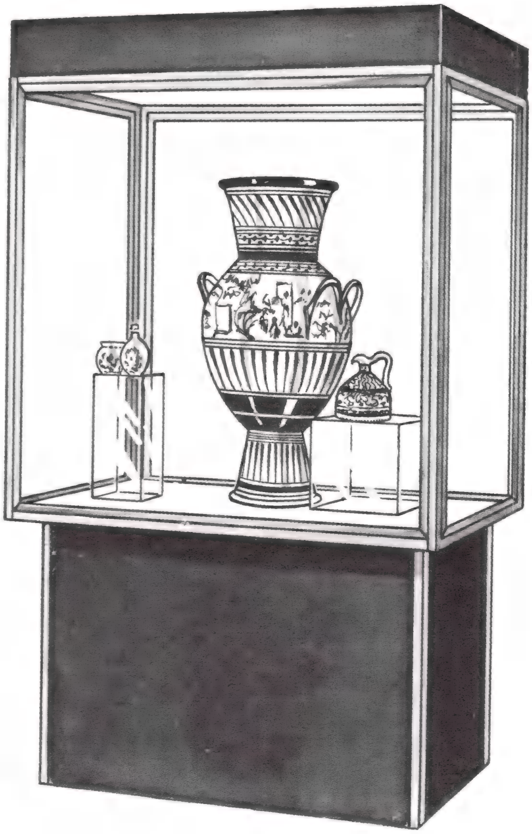
The first, the Historic Structures Tax Act, involved a tax measure that has been the highest priority of preservationists for six years, but had yet to have even a hearing. The

act, offered in June as an amendment to the Tax Reform Act of 1976 by Sen. J. Glenn Beall (R-Md.), became the target of an intense three-week lobbying effort. While Preservation Action members were contacting their senators by mail and telephone, congressional aides were being visited in Washington. Due to the fine cooperation of many organizations, state historic preservation officers, and Senator Beall and his staff, the amendment passed on July 28, 94-2. Its future now rests with the Senate-House conference.

The second lobbying effort was on behalf of the amended Pennsylvania Avenue Plan, which included the preservation of the Willard Hotel, a long-threatened Washington, D.C., landmark. This effort was aimed at 85 members of the House who had not supported the bill last March, and who represented districts with strong Preservation Action membership. Each representative was contacted personally; 51 changed their votes to yea, 15 voted nay and 15 absent. Our lobbying effort may have made a difference. The final House vote was 225-149 in favor of the plan.

Preservation Action's future depends on increased commitment from the preservation community, involving programs and financial support in every congressional district throughout the country. Further, we must embrace and share the concerns of related public interest groups—the arts, conservationists and environmentalists—while working closely with existing agencies and associations. There is wide latitude, indeed, for the creation of new programs and legislation that will further enhance the man-made environment.

Preservation Action has proven the importance of bringing the case for preservation and related fields to the legislative process. My personal goal is to have Congress know my name and welcome my face as the lobbyist for historic preservation and neighborhood conservation organizations throughout the United States. It is a field in which I am proud to be a lobbyist. △



Books

Stella Blum *is curator of the Metropolitan Museum Costume Institute, where she has worked for over 23 years.* **J. J. Brody** *is director of the Maxwell Museum of Anthropology, Albuquerque, New Mexico.* **Mary Jean Madigan** *is curator of American history and decorative arts at the Hudson River Museum.* **Robert A. Matthai** *is director of the American Discovery Project, American Museum of Natural History.* **Robert J. McQuarie** *is director of the Littleton (Colorado) Department of Educational Resources, including the Littleton Area Historical Museum.* **Arminta Neal** *is an assistant director of the Denver Museum of Natural History.* **Robert Ronsheim** *has worked as a historian for the National Park Service, education director at Plimouth Plantation and training services coordinator for Boston 200.* **Adele Z. Silver** *is editor of education publications and senior instructor at the Cleveland Museum of Art.*

Preservation & Building Codes, *by The National Trust for Historic Preservation. Preservation Press, 1975. 99 pp., illus., paperbound, $4.*

If you share in the control of an old building that is used as anything other than a private dwelling and have been avoiding the building or fire inspector, read this report of a May, 1974, conference sponsored by the National Trust for Historic Preservation. If you have already clashed with such officials who appear to desire the destruction of whatever makes your building valuable as a historical document, an esthetic treasure or a soothing oasis of the past in today's anonymous landscape, read this book.

As much as the loss of any portion of a historic building is to be deplored, the life and limbs of users and visitors also deserve respect and care. The conference participants—architects, code officials and others—do not tell how to make the buildings safe without any loss of historical integrity. They do point out that there is more than one way to meet safety standards and that many code officials are willing to explore alternative methods not prescribed in the codes. This is true especially if they are approached early and given some credit for intelligence and if their function is recognized as a valid concern.

The papers can also be read for enjoyment and information about the trials and progress of the preservation movement. Some highly successful examples of preservation with safety are described. Although there seems to be considerable repetition—most speakers addressed the topic of how to improve building codes—all the papers are short and some are entertaining. It is interesting to watch the give and take involved.

It is clear that the speakers were addressing a field that is in flux. Therefore, those who have responsibility for preservation and life should read the book, consult a professional and get in touch with the National Trust.—*Robert D. Ronsheim* △

Images for Eternity: Egyptian Art From Berkeley and Brooklyn, *by Richard Fanzini. The Fine Arts Museums of San Francisco and the Brooklyn Museum, 1975. 139 pp., illus., $12 paperbound, $14 hardbound.*

This is a textbook example of what a museum exhibition catalog ought not to be. The tip-off comes when an inserted page entitled "Addenda and Corrigenda" slips out. It should read "Addenda and Errata," and there are 51 corrigendum listed. Later, at the end of the book are two sections of "Concordance"; "Appendices" was intended. Any fool can look in a dictionary, and these points are made only to demonstrate the kind and style of obfuscation here present. *Obscurum per obscurius* may sometimes pass for scholarship but it is hard to forgive when the target is a nonspecialist audience.

There are two text sections, both overlong, confused and confusing; lots of good photographs; a map; a short bibliography; and the aforementioned appendages. The first text section apparently was to provide a detailed and specialized knowledge of ancient Egyptian art in one not-so-easy lesson. The second, arranged chronologically, was supposed to clarify the exhibit theme. One can not be sure of either's purpose because neither pays the slightest attention to the catalog order of exhibited items. There are nonsequiturs—demographers will be surprised to learn that high infant mortality equates with a population dominated by adolescents—and semanticists could have a field day with statements such as "Egypt's prehistoric era ended with the appearance of writing."

In reading the book, it was necessary to scramble back, forth and sideways looking for the cited text illustrations, which still did not explain what relevance the text had to the exhibit, why any particular object was selected for inclusion, what the proper order should have been, or what any of this is all about. It is a handsome catalog and the bindery did a good job.—*J. J. Brody* △

A History of Fashion, *by J. Anderson Black and Madge Garland. William Morrow & Co., Inc., 1975. 400 pp., illus., $30.*

Due to the recent widespread interest in costume as a field of scholarly study and investigation, there is a genuine need for good, reliable, new publications focusing on the various aspects of this subject. Attempts in the past few years to meet this demand have produced a rash of visually attractive but essentially superficial books on costume. Unfortunately, *A History of Fashion* falls into this category.

At first glance, this book, so rich in eye appeal, seems full of promise. On closer examination, one finds little that has not already been published. What is equally disappointing is the slipshod quality of the authors' scholarship.

A great number of the illustrations have neither dates or places of origin. Careless arrangement of pictorial material adds to the confusion. Later fashions are placed before earlier ones; in some cases,

styles from varying decades are grouped together on the same page. Without dates as guidelines, this inconsistency is disturbing to scholars and can be misinterpreted by novices.

The text and captions tend toward sweeping generalizations and oversimplification. A number of statements are personal evaluations lacking professional objectivity. For example, the authors refer to fashions of the early 1940s as ". . . the whole composing a vulgar, and ill-proportioned figure." To the subjective fashion eye of the mid-1970s this silhouette may appear ugly, but a costume historian should keep fashions in their historic context and not judge them by current standards.

Totally inexcusable, however, are some statements that are completely erroneous. For example, the authors' caption for the frontispiece reads "An exotic costume of about 1900 made for Madame Poiret, one of the most eminent designers of her time." They refer to an illustration of a well-known sketch signed by Georges Lepape dated 1911. The costume shown was worn by Mme. Poiret but designed by her husband Paul Poiret. It was he, and not his wife, who was one of the most eminent designers of his time. The book also states that the Metropolitan Museum incorporates the Traphagen School of Fashion museum collection, but this collection is not at the Metropolitan Museum.

Perhaps one problem with such books is that a total history of fashion reasonably cannot be covered in 400 pages. It is like trying to compress the history of mankind into the same amount of space. What is really needed is a series of books covering less ambitious time spans, organized and written by specialists with solid backgrounds in culture as well as costume. Compiled in a lively, incisive manner with scrupulous attention to scholarship, books of this sort would be interesting, informative and a contribution to the body of knowledge on this fascinating subject.—*Stella Blum* △

The Future of Science and Technology, *edited by Victor J. Danilov. Museum of Science and Industry, Chicago, 1975. 77 pp., $3.95.*

These proceedings from a 1975 seminar presented at the opening of the Bicentennial exhibit *America's Inventive Genius* at Chicago's Museum of Science and Industry include an introduction by Dr. Victor Danilov, director of the museum, the keynote address by Dr. H. Guyford Stever, director of the National Science Foundation, five additional papers and nine pages of discussion.

In his address, "The Museum of Science and Industry—2076 A.D.," Stever lists exhibits that might be installed for the museum's Tricentennial program. He suggests the major theme, "American Innovations in a Transitional Century" and describes displays in several areas. His projections all are based on the premise that perhaps between 1976 and 1985, ". . . global problems finally [will force] the nations of the world—developed and developing, east and west, north and south—to recognize the imperative of global cooperation."

The accompanying five papers explore other related ideas. Dr. Lewis Branscomb emphasizes the importance of developing socioeconomic techniques and guidelines which will permit the greatest possible benefit from "our exploding technology." Dr. Edward David, Jr. points out that, while the United States is the dominant producer of high-technology items (aircraft, computers, chemicals) "we are battling for survival . . . in such work-a-day technologies as steelmaking, shipbuilding, mining, metal refining . . . and other less glamorous necessities." He lists some actions he feels industry should take to aid in "re-establishing our technological prowess . . ." and compares these to what he considers to be government's responsibility.

Dr. Jacob Goldman expresses concern about the level of support for "creative, original, basic scientific research. . . ." He feels that the

concept of science for its own sake has all but disappeared and that "the present generation is the first in which the driving and motivating force of science and scientists is . . . not science as a goal unto itself, but rather a means to an end." Dr. Charles Huggins compares "discovery" and "development" and tries to convey some of his own excitement in the "mystique of discovery."

Dr. Clifford Lord discusses problems currently of concern: food, energy, natural resources, pollution and population, and in summary says that we now have existing technology to solve these major problems. What we need desperately, he says, is an overriding commitment, a crash program devoted to their solutions.

The ideas expressed in this small book provide food for thought for every concerned museologist.—*Arminta Neal* △

The Archaeology of North America, *by Dean Snow, photographs by Werner Forman. Viking Press, 1976. 272 pp., illus., $18.95.*

What is it that can't be a popular book because it is too lengthy and has the style of a textbook? That can't be a textbook because there are too many errors (about one per page), no citations and an inadequate bibliography? That can't be a scholarly book for the same reasons and also because the only creative things about it are the errors and the photographs? Guess.—*J. J. Brody* △

American Denim, A New Folk Art, *presented by Richard M. Owens and Tony Lane, text by Peter Beagle. Harry N. Abrams, Inc., 1975. 157 pp., illus., $15.95.*

American Denim is concerned with the recent style of decorating denim jeans and jackets. It grew out of a 1973 contest sponsored by Levi Strauss, the denim manufacturer, and a subsequent exhibition of the 75 winning garments at the Museum of Contemporary Crafts in New York. The book features 145 excellent color plates from the competition and a lively commentary by Peter Beagle.

By covering the surface with all manner of embellishments—painting, appliqués, embroidery, actually anything that can be done to or attached to the sturdy jean cloth—these young denim artists achieve results that are colorful, amusing, sometimes provocative and even spectacular. More than an exercise in techniques or an esthetic challenge, these are an expression of the strong sentiments of young Americans and reflections of their personal views of today's society.

Peter Beagle's text also has a "now" sound, as he prefers to march "under the ensign of blue jeans embroidered with bright-eyed dinosaurs grazing on sequin flowers," rather than to the sound of any national anthem or under anyone's flag. He espouses the currently popular revulsion for the "passive horror" of the 1950s and "the strangled constipated idea of proper life" that the decade's fashions represented. This solidly locks Beagle in time. We always seem to find justification for new fashions by looking at those just past as woefully inappropriate and often even ludicrous. This revelation of the reasons for Beagle's distaste for the immediate past and his views of the present, both of which are so closely allied to those of the denim decorators, makes this book a period piece and as such gives it integrity.

Beagle reasons that development of the art of denim decoration is the result of frustration, loneliness and the desire for identity. To express this we have turned to themes that are American. He summarizes: "But the single subject of the entire [denim] exhibition, really, is what might be called the Matter of America, as the Arthurian legend is spoken of as the Matter of Britain. Again and again the theme restates itself . . . a true love and fascination for an America of farms and trains and hotel lobbies, hoboes and traveling salesmen, bus depots, cigar-box cupids and señoritas,

barns and water towers and Robert Mitchum."

Beagle's essay, however, because it merely glosses over the effects of the changing status of women and hardly alludes to the sexual implications of the choice and placement of many of the design elements, seems somewhat limited in scope. These are nevertheless, his personal comments and should be viewed in that context. We know that the denim fever is now worldwide, but will the decoration of denim have the same impact? Or will it be like the fanciful concoctions of the "Incroyables" and the "Merveilleuses" after the French Revolution—just an interesting sidestep in the evolution of fashion? Time will tell.—*Stella Blum.* △

André Malraux, *by Jean Lacouture. Pantheon, 1975. 510 pp., illus., $12.95.*

According to this biography, André Malraux is a curious mix of genius and charlatan. At nearly every step of his life, he has apparently embroidered his activities so that they seem greater than they really are—and yet, unembellished, some were grand enough to stand alone.

Not all. His famous foray into the Cambodian jungles in 1923 was not, as all his autobiographical writings describe it, a simple archeological expedition but a daring (though carelessly planned) smuggling adventure. (His wife Clara wrote of it in her 1967 *Memoirs:* "Close inspection of the documents . . . showed that all our official commission really authorized us to do was to requisition some buffalo carts and their drivers.") The safari lasted two days. They did find—and hack away from their walls—some fine bas-reliefs. Arrested on their return to Phnompenh in December, 1923, they stayed six months, forbidden to leave before their trial in a colonial court. The trial finally began in July, 1924, aroused considerable controversy in French intellectual circles, and ended in a suspended sentence. That was Malraux's first adventure in Indochina.

The second began in February, 1925, when he and Clara returned to found an anticolonial newspaper, *L'Indochine.* The paper lasted, sporadically, until August, 1925. That was the extent of Malraux's political experience of Indochina. His experience did *not* include, as the introduction to the 1934 Modern Library edition of *Man's Fate* says, work as "Commissioner of Propaganda for the Revolutionary Government of the South," or as "a member of the Committee of Twelve active in the Canton insurrection [who] participated in hand-to-hand fighting." The 1970 *Encyclopedia Britannica* is only a bit more cautious: It says Malraux "probably" worked "with the Chinese Liberation Movement." Even that is quite a lot to draw from Malraux's work on a newspaper designed to stimulate revolutionary ardor among Saigon intellectuals or from his work with the Young Annam party, which, Lacouture says, "seems never to have grown much beyond the staff of *L'Indochine* and a few friends."

Trying to keep the paper afloat, André and Clara spent four or five days in Hong Kong trying to buy type. From that brief visit, and from his acquaintance with the news out of China, Malraux drew the material for his vivid novel of revolution, *Man's Fate.* Malraux's only trips to mainland China occurred in 1931, when he visited as a tourist and quasi-art dealer, and in 1965 as one of de Gaulle's ministers.

A dandy, bookish, intelligent and ambitious fellow, given, says Lacouture, to ostentation, secretiveness and self-dramatization, Malraux began his career fresh out of lycée as a book dealer, a critic and man of letters, part arbiter, part sycophant, "gradually building up a 'personality' for himself rather than a true self." Malraux's marriage (over her family's objections) to Clara Goldschmidt "cured him neither of dandyism, nor of careerism, still less of pedantry," but it helped him "step out of the canvas upon which he had flattened himself, as a somewhat contrived ec-

centric, into a three-dimensional world, involving risk, everyday human relations, social responsibilities and economic restraints." I quote at some length to give an idea of Lacouture's style (or that of his translator, Alan Sheridan) because it somewhat mars, for me, the careful details he piles up, with an air of absolute detachment, about Malraux's life.

Beside the legends Malraux allowed (or encouraged) to grow up around his "heroism" in the Canton revolt of 1925 and the Shanghai uprising of 1927, there are his very real accomplishments. His seven months (from August, 1936 to February, 1937) of ardent service in the International Air Force for Republican Spain were marked by "incredible physical courage [that ensured] his real moral authority" over the disparate crew of mechanics and pilots he pulled together. Similarly, in Alsace in 1944-45, he proved himself "a leader of men, apparently impervious to danger," admired and respected though he had been only on the fringes of active resistance until early 1944 and "had his tunic made at Lanvin's." In short, Malraux became a legend whom Lacouture compares to Hemingway: "a writer with a machine-gun in his hand."

Though Lacouture assesses Malraux's literary work as revealing "a real intellectual acuity" and "a brilliant handling of ideas," he shies away from Malraux's work in esthetics as "too little related to the events of our subject's biography to deserve a lengthy examination here." It is a grave omission for those of us interested in Malraux's much-debated writings on art, images, memory and inspiration, but it doesn't make the book less interesting.

Compelling as biography and useful as history (Malraux has, after all, made himself part of nearly every turbulent political movement of his lifetime, from Saigon to de Gaulle) Lacouture's biography is a carefully researched and subtly drawn portrait of an ambiguous and complex personality. Sorry if that sounds like a blurb for a book jacket, but it's true—and I mean it as substantial praise—*Adele Z. Silver* △

Another Part of the Wood, *by Kenneth Clark. Harper & Row, 1975. 288 pp., $11.*

The first thing to be said about Kenneth Clark is that he writes like an angel. However he comes across on television (charming and confident, a bit too much of both for some viewers) or in person (intimidating, I'm told, because so swiftly bored by the conversation of others), in print he is peerless, the ideal companion. His gaiety and grace invite the reader to move effortlessly, with charm and grace equal to Clark's, in his world of money, taste and exquisite manners.

This spirited self portrait—the first volume of a projected full-length autobiography—begins with Clark's birth into a section of society known as the idle rich. He notes that "although, in that golden age, many people were richer, there can have been few who were idler" than his yachting, grouse-shooting, gambling, hard-drinking father and his self-pitying mother, who loved words and vivid phrases but read only vapid novels and talked amusingly but rarely. Clark describes himself as unimaginative and his education as spotty, but says he was "a born visualizer." At the age of seven he attended an exhibition of Japanese art that struck him dumb with delight and revealed to him "a new order, a new certainty."

He has never relinquished either the delight or the sure trust in his responses: "A strong, catholic response to works of art is like a comfortable account in a Swiss bank. One can never become emotionally bankrupt. Given tolerable health (for a response to works of art is partly physical), there is always plenty to live for, because one will never come to the end of the things one wants to see, or read all the poetry one wants to read; and if one did, one could go back

again to the beginning, go back to the Arena Chapel after ten years, go back to the Velásquez Room at the Prado, re-read 'Lycidas' or *Antony and Cleopatra*." From childhood onward, he says, hanging pictures was his favorite occupation: "It has been a substitute for being a painter and a concrete illustration of my feelings as a critic." By the age of nine or 10, he made judgments on pictures with a "perfect confidence" that lasted, he says, until only a few years ago: ". . . The odd thing is how many people have accepted my judgments. My whole life might be described as one long, harmless confidence trick." What has apparently kept most people from using that description of Clark's opinions and the life he built on them is his total pleasure in works of art and his contagious delight in communicating it to other people.

The life he built rested on more than his self-confidence and his family's money. He made the most of his studies at Oxford, of his years with Bernard Berenson, of all the art he saw and people he met on his travels. Finding that lecturing came easily to him, Clark forsook any ambition to cloistered scholarship; but he continued to write, primarily about the kinds of questions—about the origin, meaning and transmission of symbolic images—that had occupied Aby Warburg. Looking back over all he has written, Clark says he has derived the most satisfaction from the chapter on "Pathos" in *The Nude*. His first job was as keeper of the Department of Fine Art at the Ashmolean; in 1933, before he was 30, he had been offered, and had accepted, the directorship of the National Gallery, London. The book ends in 1939, as Clark listened to Chamberlain's "tired old voice announcing the declaration of war" and completed arrangements to protect the gallery's collections from air raids. (It was on a search through the gallery cellars for corners that could be made into air raid shelters that he found about 20 rolls of grimy canvas which proved to be paintings by Turner, now among the most popular works in the Tate Gallery.)

A thoroughly seductive book in its stylish snobbery and genuine delight in beautiful things.—*Adele Z. Silver* △

Hands-On Museums: Partners in Learning, *by Bob Feild. Educational Facilities Laboratories, 1975. 44 pp., illus., paperbound, $3. Order from EFL, 850 Third Ave., New York, N.Y. 10022.*

This book is a compilation of 15 case studies, or descriptions, of museums that use a hands-on or get-involved approach in their public programs.

The organization responsible for the report is Educational Facilities Laboratories, which was established in 1950 by the Ford Foundation "to encourage and guide constructive changes in education and related facilities." Given EFL's basic orientation to schools, there is a tendency for this report to see hands-on museums as adjuncts to schools, not as separate entities. Furthermore, the author of the report is neither an educator nor a museum person, but an architectural designer. Therefore, it is not surprising that the descriptions focus more on building costs and sources of funding than on the essence—or unique aspects—of the museums' programs.

If the intended audience for the report is museum people, then the case studies miss their target, for they often describe educational

programs that are common in most museums (*e.g.*, sending artifacts to schools, relating to local ethnic groups, conducting field trips). The material in the report may be new to schoolteachers and other members of the educational establishment, but there is little to enlighten most museum people. On the other hand, the brief overview of various museums' education programs might be of use in museum studies or museum education courses.

Finally, the report suffers from trying to relate 15 case studies in 44 pages. Given these space limitations, the report would have been stronger if only the exemplary and unusual programs had been highlighted.

If more such reports are to emanate from EFL, and if they are intended to be of real use to the museum profession, EFL might consider using author teams of one museum person and one designer, educator, etc. In this way the reports might make the quantum leap from superficial survey to in-depth reporting and analysis.—*Robert A. Matthai* △

Reusing Railroad Stations. *Educational Facilities Laboratories, 1974. 78 pp., illus., paperbound, $4.*

Reusing Railroad Stations, Book Two. *Educational Facilities Laboratories, 1975. 59 pp., illus., paperbound, $4. Order from EFL, 850 Third Ave., New York, N.Y. 10022.*

The completion of the first transcontinental railroad in 1869 is still an event proclaimed in textbooks as a tribute to America's developing railroad industry. The nation was spanned by rails and within a lifetime America became dependent upon the railroad industry. Today much of American railroad history is a nostalgic memory of steam engines and the minute details found in schedule books that fascinate railroad buffs.

Yet there is another interest that is more than mere fascination or nostalgia — railroad stations. The first railroad station was built in

the U.S. about 1830, and during the next 120 years an estimated 40,000 passenger stations were built, in a range of sizes and styles that can be categorized as uniquely American. Today the nearly 20,000 remaining stations are a manmade resource struggling against time, neglect and disregard.

Save a railroad station and reuse it? How do you find and convince an unsympathetic absentee owner? Numerous individuals and groups have been successful, but their accomplishments are often unknown or difficult to apply in other cases.

Educational Facilities Laboratories, with the assistance of a grant from the National Endowment for the Arts, has published two well-researched and illustrated reports on capturing and reusing a "manmade resource and endangered species" —the railroad station. Book One is a brief account of the history of railroads and stations and the realities of the reuse of these structures. Some elusive examples of how to do it are presented in 10 case studies, including small whistle-stop stations, medium and large stations. The examples are encouraging, but the information lacks depth. It should be emphasized that each situation had tough battles and that financing the reuse of stations is an area in need of time, talent, patience and experience.

Book Two is the result of response to EFL's first book. The enthusiasts are not just preservationists and railroad buffs, but real estate, insurance, transportation and banking representatives. The second book contains additional examples of efforts at reuse, but with a more detailed analysis of the individual projects including evaluation criteria, financing, planning and implementation data, most of which serve as additional resources on how such a project can be initiated. The final two sections deal with private foundations and federal programs as sources of assistance. The information reveals no secret sources, but it does provide a concise list of the possible federal agencies rather than recommending that the reader consult a catalog of federal programs.

Reusing Railroad Stations is an $8 investment and a useful tool for saving and adapting these buildings that are more than a nostalgic memory. The work by the Educational Facilities Laboratories should be mandatory reading for any railroad tycoon.—*Robert J. McQuarie* △

Beginning a Community Museum, *by Howard Levy and Lynn Ross-Molloy. New York Foundation for the Arts, 1975. 84 pp., illus., paperbound, $3. Order from Publications Center for Cultural Resources, 27 W. 53rd St., New York, N.Y. 10019.*

A uniform definition of a community museum seems impossible to achieve, but Howard Levy and Lynn Ross-Molloy contend that such institutions are springing up all over the country. The motivation, they say, "of those who run community museums is the same: to use art as a means of improving the life of their people." The authors explain that the book is based on New York City experiences, but is written for a national audience. It seems that they should have limited themselves to New York City and titled the work *Beginning an Activity Center.* Community museums cover more disciplines than the arts. Levy and Ross-Molloy should have presented more views on why community museums are springing up like gas stations on every corner.

The booklet is based on the authors' experiences and is a checklist and guide for remodeling existing buildings to suit a community center. Its major weakness is the absence of information or suggested readings on collections—the basis of any museum, community or otherwise. The bibliography and checklist would better serve a person seeking a house to remodel into office space or a studio.

It is a disappointment that the authors did not have more museum experiences from which to draw in

preparing the publication. A museum does need a community, but it also must have a collection and believe in more than the poor-hand, poor-mouth, secondhand approach to acquiring a building and continued support. The belief that the building is singly the most important aspect of a museum would seem to be contradictory to the philosophy of a community museum. We do need more museums oriented toward their communities' needs, but I question the creation of arts or play centers operating under the guise of a museum.

Beginning a Community Museum is a manual for reviewing the physical plant, not a guide to creating a museum program for a community.
—*Robert J. McQuarie* △

200 Years of American Graphic Art: A Retrospective Survey of the Printing Arts and Advertising Since the Colonial Period, *by Clarence P. Hornung and Fridolf Johnson. George Braziller, 1976. 211 pp., illus., $25.*

By the authors' admission, this is an ambitious book, for on the subject of American graphics, "the mass of relevant data could fill a ten-volume encyclopedia totaling at least five thousand pages, and then not exhaust every angle worth exploring." Nevertheless, Hornung and Johnson have compacted an enormous volume of material into a concise presentation of names, dates, stylistic trends, technical processes and societal influences that reads like a textbook but is entertaining as well.

Here at last is a single book that places in historical context most—if not all—of the ephemera of the American printing press. To read it is to find new inspiration for combining in exhibitable groupings the otherwise unrelated aggregation of almanacs, ladies' magazines, posters, trade cards and chromoliths that lie fallow in so many museum collections. It is, in short, an excellent guide to who was who and what was what in American printing; and its bibliography points the way for further research into topics that are only briefly mentioned in the text.

There are two minor but annoying flaws in this otherwise desirable publication: the illustrations are not particulaly well integrated with the text; and the authors have not sufficiently examined their personal esthetic biases as graphic historians.

Specifically, the black and white illustrations—mostly reproductions of graphic specimens in the authors' collections—are lumped together at the end of each chapter. While these are extensively and interestingly captioned, they function as addenda rather than as clarifications of the preceding chapter of text; and the reader is left wishing for a simple diagram illustrating a complex technical process or an unfamiliar typeface.

From the selection of the material illustrated, one might also judge that either Hornung or Johnson is a "colonial simplicity" fan, dedicated to the Caslon typeface and to all later revivals of such modes (we are given Will Bradley in abundance), which are seen in opposition to "staid Victorian tastelessness." The authors are prone to editorialize, jolting the reader with potshots such as these:

> Exuberant bad taste is generally considered the hallmark of Victorian design.
>
> The [William] Morris ideal was also misinterpreted and vulgarized by Elbert Hubbard (1865-1915), a cultural poseur, whose Roycroft books, atrocious parodies of the Kelmscott style, had a ready sale at the time.
>
> The [World's Columbian Exposition] fair was a white city, seven miles in circumference, full of white buildings in the neoclassic style that Louis Sullivan predicted would corrupt American architecture for another fifty years. He was right.

All in all, this is a successful book that fills a need for concise reference. As might be expected, it is well designed and visually pleasing. A good investment for the library of a general or history museum.—
Mary Jean Madigan △

About Foundations: How to Find the Facts You Need to Get a Grant, *by Judith B. Margolin. The Foundation Center, 1975. 38 pp., paperbound, $2.*

How to Raise Funds from Foundations, *by Joseph Dermer. Public Service Materials Center, 1975. 95 pp., paperbound, $8.95.*

How to Write Successful Foundation Presentations, *by Joseph Dermer. Public Service Materials Center, 1974, 1975. 80 pp., paperbound, $8.95.*

These three booklets belong on the shelf of anyone who raises—or hopes to raise—money from foundations. And while the two Dermer booklets are overpriced for such slim softcovers, the content justifies the price.

The Margolin booklet should be titled *A Guide to the Foundation Center,* for that is what it really is: a map of the lode of information in the Foundation Center's national and regional collections of data on foundations. It tells how to get useful facts about foundations whose names you already know, how to find foundations that might be interested in your programs, and how to find out about foundations in your community or region.

The description of the Foundation Center and its services comes at the end, rather than the beginning. Aside from that anomaly, I found the booklet to be well designed and easy to read. The samples of reference materials to be found at or obtained from the center were particularly useful. This booklet is a must for anyone planning to visit or use the center's services.

The Dermer booklet on fund raising has a good discussion of the 1969 Tax Reform Act and its implications for grant-seekers. Also included are a section on the definition of foundations and how they began; a useful list and description of sources of information about foundations; and tips on how to prepare a proposal, how to get an interview with reclusive foundation officials, and how to make a case for the general purpose grants that most foundations seem to abhor. There is also a 10-page section on proposal-writing that briefly summarizes the final booklet dealt with in this review. *How to Raise Funds* is easy to read, and ought to be useful as an introduction for neophytes as well as a review for old hands.

The Dermer booklet on proposal writing is based largely on numerous samples of actual correspondence and written presentations that succeeded in raising funds. However, names and identifying characteristics have been changed to protect the donors and recipients. Included are sample appointment letters; proposals for general purposes, special projects and buildings; and renewal letters. The samples are accompanied by a useful commentary and analysis. Given its necessarily varied and choppy content, this booklet is a bit difficult to read; nonetheless, it contains many handy hints.

With the recent decrease in foundation funding levels, and the steady increase in competition for foundation grants, the pressure to submit top-quality proposals is mounting. And while you must supply the ideas, these booklets should help you identify potential supporters and tell them your story in a fashion that will hold their attention and stimulate their generosity.—*Robert A. Matthai* △

AAM Financial Statement

The Council
The American Association of Museums
Washington, D.C.

We have examined the balance sheets of The American Association of Museums as of April 30, 1976 and April 30, 1975, and the related statements of revenue and expense and fund balance (deficiency in assets) for the years then ended. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

As more fully described in Note E to the financial statements, the Association has requested a review, which is currently in process, by the National Foundation on the Arts and the Humanities of certain grant expenditures. The Association has provided the National Foundation on the Arts and the Humanities with the necessary documentation required for their review.

In our opinion, subject to the effects, if any, on the financial statements of the ultimate resolution of the matter discussed in the preceding paragraph, the financial statements referred to above present fairly the financial position of The American Association of Museums at April 30, 1976 and April 30, 1975, and the results of its operations for the years then ended, in conformity with generally accepted accounting principles applied on a consistent basis.

Ernst & Ernst

Washington, D.C.
May 24, 1976

BALANCE SHEETS
THE AMERICAN ASSOCIATION OF MUSEUMS

	April 30, 1976				April 30, 1975			
	Unrestricted—Note B	Restricted—Note C	Eliminations	Total	Unrestricted—Note B	Restricted—Note C	Eliminations	Total
Assets								
Cash	$ 93,478			$ 93,478	$ 9,612			$ 9,612
Investments (Jubilee Endowment Fund), at cost (approximate market value 1976—$37,927; 1975—$39,100)	36,017			36,017	35,646			35,646
Accounts receivable—trade, net of allowance for doubtful accounts in 1976 of $1,041	4,365			4,365	20,098			20,098
Receivable from grants and contracts—Note A		$15,235		15,235		$30,079		30,079
Accrued interest receivable	2,749			2,749				
Prepaid expenses and deposits—Note A	18,458			18,458	19,139			19,139
Due from other funds (including $23,917 in 1976 and $20,132 in 1975 of US-ICOM funds due from General Fund)—Note A		73,476	$73,476			49,748	$49,748	
	155,067	88,711	73,476	170,302	84,495	79,827	49,748	114,574
Furniture and equipment, at cost—Note A	22,544			22,544	22,769			22,769
Allowance for depreciation (deduction)	(11,677)			(11,677)	(10,422)			(10,422)
	10,867			10,867	12,347			12,347
	$165,934	**$88,711**	**$73,476**	**$181,169**	**$ 96,842**	**$79,827**	**$49,748**	**$126,921**
Liabilities and Fund Balances (Deficiency in Assets)								
LIABILITIES								
Accounts payable:								
Trade	$ 14,685			$ 14,685	$ 52,761			$ 52,761
Termination pay and accrued leave—Note A					33,867			33,867
Grants and contracts—Note A		$64,794		64,794		$59,270		59,270
Accrued wages payable and related payroll tax liabilities	5,099			5,099	839			839
	19,784	64,794		84,578	87,467	59,270		146,737
Deferred income:								
Membership dues	165,139			165,139	156,865			156,865
Special activities	89,467			89,467	44,331			44,331
Due to other funds	73,476		$73,476		49,748		$49,748	
TOTAL LIABILITIES	347,866	64,794	73,476	339,184	338,411	59,270	49,748	347,933
FUND BALANCES (DEFICIENCY IN ASSETS)	(181,932)	23,917		(158,015)	(241,569)	20,557		(221,012)
CONTINGENT LIABILITIES—Note E								
	$165,934	**$88,711**	**$73,476**	**$181,169**	**$ 96,842**	**$79,827**	**$49,748**	**$126,921**

Certain 1975 items have been reclassified for comparative purposes.

See notes to financial statements.

STATEMENTS OF REVENUE AND EXPENSE AND FUND BALANCE (DEFICIENCY IN ASSETS) THE AMERICAN ASSOCIATION OF MUSEUMS

	Year ended April 30, 1976			Year ended April 30, 1975		
	Unre-stricted—Note B	Re-stricted—Note C	Total	Unre-stricted—Note B	Re-stricted—Note C	Total
REVENUE						
Membership dues	$263,696		$263,696	$264,097		$264,097
Contributions	57,283		57,283	10,201	$ 425	10,626
Advertising and publication sales	65,984		65,984	73,418		73,418
Accreditation fees	7,938		7,938	6,918		6,918
Investment income	3,316		3,316	2,146		2,146
Special activities	104,314		104,314	163,320		163,320
Grant and contract revenue		$164,089	164,089		293,709	293,709
US-ICOM dues and contributions		32,958	32,958		23,818	23,818
Other income	3,956		3,956			
TOTAL REVENUE	506,487	197,047	703,534	520,100	317,952	838,052
EXPENSE						
General and administrative	195,681		195,681	261,118		261,118
Membership	17,819		17,819	5,559		5,559
Museum News [and other publications]	139,672		139,672	144,850		144,850
Accreditation	16,520		16,520	18,167		18,167
Special activities	77,158		77,158	97,717		97,717
Grant and contract expense		164,089	164,089		293,709	293,709
US-ICOM		29,598	29,598		26,776	26,776
TOTAL EXPENSE	446,850	193,687	640,537	527,411	320,485	847,896
EXCESS OF REVENUE OVER EXPENSE (EXPENSE OVER REVENUE)	59,637	3,360	62,997	(7,311)	(2,533)	(9,844)
Beginning fund balance (deficiency in assets)	(241,569)	20,557	(221,012)	(234,258)	23,090	(211,168)
ENDING FUND BALANCE (DEFICIENCY IN ASSETS)	**($181,932)**	**$ 23,917**	**($158,015)**	**($241,569)**	**$ 20,557**	**($221,012)**

Certain 1975 items have been reclassified for comparative purposes.

See notes to financial statements.

NOTES TO FINANCIAL STATEMENTS THE AMERICAN ASSOCIATION OF MUSEUMS

April 30, 1976

Note A—SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The American Association of Museums (AAM) is a nonprofit, tax-exempt organization incorporated to promote the goals of museums as cultural, educational, and scientific centers within the United States.

Method of Accounting

The Association uses the accrual basis of accounting; consequently, revenue is recorded as it is earned and expense as it is incurred.

Grants and Contracts

Occasionally the Association enters into grants and contracts. When the Association expends funds on behalf of grants and contracts in advance of the receipt of such funds from the grantors and contractors, these amounts are recorded as grants and contracts receivable. When funds are received in advance they are recorded as grants and contracts payable. Unexpended grant and contract funds are refundable to the grantor at the completion of the project. Any overexpenditures are absorbed by the General Fund.

Prepaid Expenses

Included in prepaid expenses are prepaid publication expense and prepaid annual meeting expense. Prepaid publication expense represents expense incurred by the Association for printing costs of unsold publications. Prepaid annual meeting expense represents expense paid in one year pertaining to the annual meeting to be held in the next fiscal year.

Due from/to Other Funds

The Association has one checking account which is maintained in the General Fund. All monies received are deposited in that account and all disbursements are made from that account. Thus, at any point in time the General Fund may have a receivable or payable with other funds.

Furniture and Equipment

The Association carries its furniture and equipment at cost and is depreciating these assets on the straight-line method over the expected useful lives of the assets (10 years). Depreciation expense for the year ended April 30, 1976 was $1,971 (1975—$2,027).

Termination Pay and Accrued Leave

In 1973, the Executive Committee agreed to pay the director of the Association, upon his termination, one month's pay for each year of service. He resigned effective June 30, 1975 after eight years of service, thus entitling him to eight months' salary. Seven months' salary was established as a liability as of April 30, 1974, along with one month of vacation accrued in previous years. The eighth month of termination pay was recorded as an expense of fiscal year 1975. This liability was paid during fiscal year 1976.

Deferred Revenue

The Association receives membership dues and amounts for special activities in advance of the time that they will be earned. Dues are earned on a straight-line basis over a one-year period from the date of receipt. Special activities are earned when the activity takes place.

Note B—UNRESTRICTED FUNDS

Included in Unrestricted Funds of the Association are a Jubilee Endowment and Special Activities Fund to foster various programs. At the conclusion of these programs the over-expended or unexpended funds are transferred from or to the General Fund.

Note C—RESTRICTED FUNDS

The Association maintains a Grants and Contracts Fund, US-International Council of Museums (US-ICOM) Fund, and AAM Endowment to account for monies restricted by the grantor/donor from normal operations for specific projects.

Note D—TERMINATION OF RETIREMENT PLAN

On January 1, 1976, the Association terminated its retirement plan with no further liability to the Association. Substantially all assets of the Plan will be disbursed to the participants.

Note E—CONTINGENCIES

The Association has requested a review, which is currently in process, by the National Foundation on the Arts and the Humanities of certain grant expenditures. Management has made available to the National Foundation the necessary documentation required for their review. Management is awaiting the final decision on this matter from the National Foundation and is unable to evaluate the outcome of the review. No provision for any liability that may result has been made in the financial statements.

Ciniglio, *from page 51*

The Harvard Corporation voted on December 14 to appoint Paul J. Sachs assistant director of the Fogg.

On January 1, 1915, he formally notified Goldman, Sachs Company of his retirement. That fall he, his wife and three daughters moved to Shady Hill in Cambridge, the former home of Charles Eliot Norton. In the interim, with characteristic thoroughness, he visited American private and public collections, particularly to study the problems of the leading Eastern and Midwestern museums in preparation for his work at the Fogg.

Thus began a career that lasted 50 years. By the conventional measurements of power and renown, Sachs became over that period one of the most successful administrators and teachers in America. He understood the promise and potential of the Fogg from the beginning. In 1916 he wrote,

> I have a clearly defined idea of what a great university museum may be like and what its place may properly be in the life of the university. . . . The kind of museum I dream about, when taken in conjunction with the M.F.A. and the admirable teaching of the Fine Arts now offered here will enable us, among other things, to train Museum Curators and Directors as well as appreciative laymen, both of which our materialistic industrial country sorely needs.

He was proud that he could be associated with the great Harvard community and grateful that Forbes had given him that opportunity.

He came to the Fogg at an important moment in its history. Although Yale had built a gallery in 1864, Harvard did not have a museum until 1895, 22 years after Norton returned from England and began to teach art history. The Fogg's first building, a bequest of Mrs. William Hayes Fogg in memory of her husband, was designed by Richard Morris Hunt. It was, according to Sachs, designed without consulting Norton or the other teachers who were to use it. When Forbes became director of the museum in 1909, he described it as "a building with a lecture hall in which you could not hear, a gallery in which you could not see, working rooms in which you could not work, and a roof that leaked like a sieve." All the important works in its collection, Agnes Mongan adds, "Forbes had either lent himself or persuaded his family to donate."

In 1923 Sachs and Forbes were told that the sorely needed new building they wanted could not be built until $10 million had been raised, including $5 million for the Harvard Business School and $3 million for the chemistry department. Their participation in the fund-raising efforts was so successful that by spring 1927, the building was completed.

The new Fogg was a model of museum architecture, designed by Prof. Meyric Rogers of the Fine Arts Department and the architectural firm of Coolidge, Shepley, Bulfinch and Abbott. Shepley was responsible for the central court, Coolidge for the facade. In the architects' words, "There is no wasted space; there are no tiresome corridors; there is, even, no grand staircase designed to impress the humble with vast emptiness." For the court, measured drawings were made of Sangello's house at Montepulciano. The architects followed the drawings exactly, except that the facade was repeated four times and a third story was added. Travertine stone was even imported from Italy. The guiding principle behind the building's design was the directors' belief that students should be exposed to the contagion of original works of art," and the building was planned so that not only visitors, but undergraduates on their way to classes in the fine arts department, passed through exhibition rooms. The museum contained space for both the study of conservation and art history. The *Christian Science Monitor*, when it announced the opening, quoted Professor Sachs:

> No longer are progressive art museums content merely to show their exhibits to an only partially appreciative multitude. They now feel it their duty to make art useful to as many different types of visitors as possible, first by knowing what is needed by various groups and then by assembling and explaining material which will suit their peculiar needs. All this requires a high order of ability and broad training, and it is the sort of training which Fogg is prepared to give to men and women impartially.

Sachs had a great impact on the museum's history. He later wrote, "When I joined Forbes in 1915 the pathetic income of the Fogg for all purposes, exclusive of the salaries of teachers and for heat, light, and janitor service amounted to less than $3,000." When they retired as directors in 1944, the income had grown to $162,000, annual expenditures to $147,000 and the new building dedicated in 1927 had absorbed $1,241,000 of their $2 million share. Over the years Sachs also had developed rich friendships for the Fogg with men like Chauncey Stillman, Felix Warburg, Grenville Winthrop and Maurice Wertheim. And he gave the Fogg his own superb collection.

From the time he came to Harvard, Paul Sachs had collected for the Fogg. He wrote in one letter, "I look upon every work of art; whether painting, drawing, print, book, etc. of mine as the property of the Fogg Museum and . . . if at times I have disposed of any artistic property the proceeds have always been used to acquire other artistic property that seemed more important to the Fogg, to Edward and to me." At his death, he was a relatively poor man, having given away his riches during his lifetime.

In addition to works of art, Sachs gave many important books to Harvard. He had loved books since childhood and had amassed a distinguished collection by the time he came to Cambridge. When he started to purchase books for Harvard, he had a list prepared comparing the collection of fine arts books in the Widener Library with those in his personal library. He carried this list with him when he traveled, and he systematically added titles. That catalog was one of his most precious possessions.

His loyalty to the Fogg was tested from time to time by offers from other museums. In 1916, the year after Sachs had moved to Cambridge, the Metropolitan Museum offered him the chairmanship of its new print department, with the promise that he might become director after Edward Robinson retired. The offer was a year too late, and Sachs recommended Billy Ivins for the job. In 1939, Charles Rufus Morey of Princeton recommended Sachs to replace the ailing Herbert Winlock as director of the Met. Morey had himself declined the offer, but George Blumenthal, the Met's president, disapproved of his choice.

Paul Sachs seriously considered the position of director of the Boston Museum of Fine Arts in 1919. He had heard from an influential trustee that the directorship was going to be offered to him. During that summer he wrote to Billy Ivins and to Mr. and Mrs. Henry Yeomans about it. In those letters he outlined the terms under which he would accept such an offer: membership on the board of trustees and on the acquisitions committee, continuation of his Harvard appointment part time and time off to travel.

Some of Sachs' friends discouraged him, suggesting that he might be con-

sidered an outsider at the MFA. Sachs must have been disappointed. What mattered to him was the man, not his background or social status.

"Sachs," says John Walker, "would have been a superb director." As it was, Harold Edgell was chosen and Paul Sachs served on the committee that nominated him. When his own name came up, he declined. He felt it "improper" for a committee to be appointed and then to have one of its members emerge as the candidate.[3]

Among his proudest public achievements was the honorary doctorate he received from Harvard in 1942. The citation read, "To Paul Sachs, lover of fine arts who deserted a banker's career to become an accomplished teacher." Yet he may never have appreciated his own teaching abilities, for he suffered greatly while delivering lectures. Sachs' teaching career began when, during his first year at the Fogg, he was invited to deliver a paper to the Archaeological Institute of America in Princeton. At Meta's urging he did, preparing a talk on the *Christ in Limbo,* a painting he had recently bought from R. Langton Douglas. After that talk, he was invited to join the Wellesley faculty as a lecturer in art, and he began the following year. The next year Harvard asked him to teach there.

Because he was extraordinarily conscientious and also nervous, he read from a set of meticulous notes and quotations when he lectured to his courses in prints and French paintings. To alleviate his nervousness, he stood while he talked, pacing back and forth across the room, gesturing with his long pointer, instructing his assistant Mary Wadsworth, "Next slide, please." If the wrong one appeared, the eruption was volcanic, and more than once there was a broken pointer on the floor when class was dismissed. "This thing called academic calm is certainly a fiction," he once commented. He relaxed, however, in the informality of his Shady Hill living room where he taught his museum course.

The origins of the famous course have been variously described. In one version, the inspiration was a discussion during a train ride with Henry Watson Kent, secretary of the Metropolitan. It is more likely that the idea for the course evolved over a longer period of time. We have seen that Sachs' notion of training for the museum profession was an early one and a subject he had thought about from the time he returned to Cambridge. An important letter to Ivins in 1919 describes the transition in his thinking. "I am planning a quite unacademic procedure with my Harvard and Radcliffe courses this year," he announced. "I mean to lecture to them twice a week, in the usual Harvard way, but to devote the third meeting in each week . . . to an entirely informal meeting, to be held as a rule at Shady Hill, a meeting at which I hope there may be a good deal of give and take and at which we may have an opportunity to handle and discuss in an informal way original materials." This style was radically different from that of Charles Eliot Norton, who had lectured without adequate slides or photographs.

A letter from Alfred Barr in 1925 criticizes P.J.'s modesty in teaching the print course. "You are the greatest collector I have ever known," Barr wrote, "and the most modest lecturer. I wished you had talked more about dealers, auctions, catalogues, states, prices . . . I wish you had told us more of your own feelings about prints. You loved them before most of us were born, but your modesty made you quote Campbell Dodgson, Roger Fry, Mr. Ivins. I wish it hadn't." Sachs commented that this letter contributed to the concept of the new museum course.

Invariably the first assignment of the course was to learn all the pictures in the Fogg. P.J. put great store in the training of a visual memory. He believed that with such training one could be a connoisseur, and his students have said that years later they could recall not only the exhibitions at the Fogg, but shows they had seen throughout their careers. For some, it was a simple task, and it delighted their teacher. Sachs believed that being a connoisseur enabled one to select the best of a type for a collection, a talent not necessarily that of an art historian, but important during this period when he was training museum professionals and acquisition was a primary activity of museums.

He often made games of connoisseurship. One of his favorites, recalls William Lieberman, was to ask a student to enter a gallery and decide which two or three works he would want for his museum. He challenged his students, Gordon Washburn recalls:

> He would pick up off his table a Byzantine round piece of glass and he would say to the class, "Now I want somebody to tell me what this is. Mr. Washburn, come and look at this and tell the class what this is." I looked at this thing, never saw its like in my life . . . and he would say, "All right, you don't know what country it's from? What age? What time? What period?" Well, it looks perhaps like something very early Italian, like the sort of Byzantine style in early Italian painting. "Right. Well, where was it made?" And maybe someone would know, but mostly they didn't. And he would explain that it was the bottom of a Byzantine glass tumbler that had been knocked out, but had painted on it a Christian saint under the gold and that it was 12th century. Then he would say, "Mr. Jones, give us a bibliography on Byzantine art. Who are the best writers?" Mr. Jones would try, and then somebody else would add, and this is the way the class functioned. And he used everything in his rooms, in his house, as examples that one could talk about. He would tell his students in quite frank terms about dealers and collectors, quite off the record, but he'd give them the works, the lowdown. And all of this was utterly fascinating and quite foreign and exotic to most of us. Very few of us ever met such creatures on the high levels, the Morgans, the Carnegies, the Mellons.

"At the end of my year," remembers Perry Rathbone, "I felt I'd be at home in the art market and in the museum world."

A favorite example in these encounters was a terracotta bust of a child which Sachs had purchased in 1914 from Barsanti, a Roman dealer. It puzzled him, however, and he showed the English scholar, Herbert Horne, a photograph of the bust. Horne looked at the photo and said, "That was offered to me a month ago and I refused it. How is it that your suspicions were not aroused by the wooden base?" Barsanti, Horne explained, had wantonly cut off the true one. Sachs later returned to Rome and acquired the original base, but for 40 years he kept the two separate. "Now and again a student whose eyes were sharper than mine would identify the head and date it properly"—a 15th-century Italian work in the della Robbia tradition. Agnes Mongan was one of those students. She recalls,

> One day he brought in a Florentine Quattrocento painted stucco bust, asked us to look at it and discuss it, whether we'd buy it—our opinion of it. I thought it looked too short somehow. I said so, and he beamed, then explained that it had had a wreath, that someone had cut it off, and then he assigned us all work to do on Florentine portrait busts. Everything arose from the original work of art and then the search started. "First use your eye and your own sensitivity," he said, "then the book learning." It was a stirring experience for students who hadn't used their eyes before. . . . He loved works of art, of any period, and that enthusiasm was contagious.

Carl Pickhardt, his former son-in-law and an artist, remembers, "Anyone who had the privilege of looking at drawings with him was unlikely to forget it, for it was a high emotional experience, and a rich one. . . . One had the dual joys of his remarkable insight and a quick and generous response to one's own discoveries."

John Walker also speaks of this special trait. "He had one marvelous charac-

teristic which no one else on the faculty of Harvard had. When you listened to one of his lectures, let's say on prints, the enthusiasm he was able to convey carried you whether you wanted to or not to Goodspeed's Bookshop where you bought prints. He was someone who could really make you want to be a collector. None of the rest of them could. They could teach you the history of art, but Paul was the one who made us all want to be collectors." He also insisted that each student buy a work of art once a year. In the late 20s and early 30s, they had to spend $50. "He said," recalls Agnes Mongan, "that when it hit your own pocketbook, you'd consider things you wouldn't think of with someone else's money."

Each winter and spring, the students in "Professor Sachs' museum course" traveled with their teacher to visit the great private collections in the Eastern United States. The itinerary of their spring, 1936, trip was typical. It began with the admonition, "Please be prompt at all appointments. No smoking, please, in any private house unless cigarettes are offered by the host." What followed was a dazzling schedule that included visits to the homes of some of the country's most prominent collectors—the Robert Lehmans, Mr. Grenville Winthrop, Lord Duveen, the Stephen Clarks, Mr. and Mrs. Philip Lehman, Mr. and Mrs. Sam Lewisohn, the John D. Rockefellers, Jr., Joseph Widener, the Carroll Tysons and Henry McIlhenny. Throughout his teaching career, Paul Sachs gave up his vacations to make these excursions.

His students were continually exposed to the practical necessities of the museum profession. Each year students in the museum seminar put on an exhibition. They researched the works to be included, designed and hung the exhibit and wrote the labels and catalog. The 1944 exhibition was called *Blake to Beardsley: A Century of English Illustrators,* and among the students who worked on it were its director, William Slattery Lieberman; its secretary, Richard McLanathan; Felice Stampfle, one of the supervisors of the catalog; and William Jacob Bean, then an undergraduate and a member of the seminar.

Sachs often invited former students to address the class. James Rorimer came from New York and Gordon Washburn from Buffalo. Washburn recalls, "When Paul Sachs asked me back to talk to his class after I'd gone to the Albright, I found myself telling them about the life in small American cities and what were their needs—something that Paul hadn't been able to tell us about because he didn't know about it. What he did know was marvelous, but it didn't include that level of activity."

After each class session, his students received mimeographed notes, typed and distributed by Mary Wadsworth who took them. Many kept these records—James Rorimer, Milton Brown of the Graduate Center of the City University and Edith Standen, retired curator at the Metropolitan. From her notes of December 10, 1928, one can sense the flavor of the discourse and gain insight into the employment network's operation:

> Attractive new positions open. Three in past week. 1) St. Louis Museum looking for a director. Big job. Prof. Sachs has been asked to recommend a man. 2) Cincinnati opening. The trustees are looking for a man who will work in gradually as coming Director. The present director, aged and conservative, has been asleep for twenty years. The museum is poor, but the field fertile. Cincinnati could become a great art center. The Director will have charge of all public collections outside of the Museum. 3) Teacher for Amherst. President Pease looking for scholar on the historical and archaeological side. Classical tradition. Amherst will in the near future have a fine college Museum. 4) Pittsburgh University wants another teacher. Delighted with two sent last year. 5) Curator for small Museum in Seattle. Woman preferred. Educational work. Lectures, no teaching. $200 per month. Opportunities for cooperation and growth greater in west. Inquire: Miss Seyward of M of F.A.

Sachs usually asked his class if anyone was interested in a position and followed with a letter to the appropriate person, or he suggested a particular position to a student. Sometimes he accompanied a job-seeker to meet with a board of trustees and, says Edward Warburg, "[since] he was conscientious beyond belief—knew every collector, every dealer, the potential if not actual trustees of every museum," he was very successful in placing his candidates.

His support of his students was legendary. While they were at Harvard, they often found him distant or inaccessible, partly because they were diffident to him, but also because he was genuinely reluctant to intrude. After his students left Harvard, however, he formed many continuing, profound friendships. Throughout their careers, students consulted him about the problems they encountered in their work, or asked for his advice about a new job or a new acquisition. Sachs received letters from Perry Rathbone after he took his first job in Detroit, and had detailed correspondence with Alfred Barr concerning the Museum of Modern Art. Even during the years after Meta's death in 1961, students came to his apartment on Memorial Drive in Cambridge to bring him the news of the art world.

Through the years he had provided fellowships for study and travel to many of his students. Some learned only years later that he was the donor. He demonstrated this same modest generosity during his lifetime when the works he donated to the Fogg were identified as being given by "a friend of the Fogg Museum." Only after his death was the extent of his donations revealed.

He was modest about his accomplishments, but he realistically assessed his own limitations. He was not a scholar and he knew it. At the same time he respected scholarship and he encouraged his students to be scholars. In a way, he represented the historical tension between the scholar and administrator which has plagued the history of American museums. Writing to Ivins after the Fogg opened, he speculated about the next step in his career. By then he was approaching 50, and he had been appointed professor of fine arts and elected to Phi Beta Kappa, two proud achievements. Ivins, he knew, would urge him to write, but P.J. questioned that course. "I fear that I started the scholar's game too late in life, and even then devoted the major part of my energy during the first twelve years after I got started to the two-fold purpose of becoming a teacher and of helping to create this institution. . . . My real and inherited capacity such as it may be is for administration and probably not at all in the field of research," he wrote.[4] The indications are that his own estimate of himself was true. He had, however, the good fortune and sense to find Agnes Mongan, a student in his class, who lent to their work her scholarly talents and writing abilities, especially in the catalog of *Drawings in the Fogg Museum of Art* which they produced together.

By all reports Sachs had a good eye and a broad and catholic taste with, says Rick Brown, "very specific and personal proclivities. When he spoke about *the* master and you were talking the 19th century you knew what he meant without asking. It was Degas." In his collecting he was a particularly sharp representative of his own generation and milieu. William Lieberman has commented, "He wasn't fond of 20th-century art or its developments during his lifetime, though he was in no way blind to it." He was also never a real collector of American art.

On the other hand, Lieberman paid him a compliment by showing the Sachs drawing collection at the Museum of Modern Art, which Sachs had helped to found and for which he suggested the first director, Alfred Barr. John Walker also remembers that in 1929,

> Lincoln Kirstein, Eddie Warburg and I decided that there was no possibility of seeing modern art *at* Harvard, so we started our own gallery called the Harvard Society of Contemporary Art in Harvard Square. One of our great

> backers was Paul Sachs, who not only gave us money but helped us raise money among his friends in New York, and arranged for our exhibitions to be unpacked at the Fogg Museum. . . . The situation at the Fogg was very difficult in those days because Denman Ross was a great power in Boston; he was a very eminent collector, and he hated modern art and he constantly threatened if modern art was shown at the Boston Museum, or the Fogg, or even the Boston Art Club, that he would withdraw his collection and never leave them anything. So this disheartened Paul, who really liked contemporary painting a good deal. And we did provide a way of letting undergraduates at Harvard see some of the things that were done and considered so outrageous in those days. In those days it was impossible to exhibit a work by Picasso, Braque, Matisse, Derain, or any of the School of Paris in Boston, Massachusetts.

Museums changed radically during Paul Sachs' lifetime. In 1900 when he graduated from Harvard, there were 30 art museums in America in buildings costing $7.8 million with operating expenses amounting to less than $500,000 annually. In 1950, there were 410 art museums and 40 more included art in their collections. The total outlay for their buildings amounted to approximately $110 million and they spent $10 million annually for operations.

When Sachs died in the 1960s many museums were returning to the precepts expressed in their original charters. In the last chapter of his unpublished autobiography, he echoes some of those Victorian ideals:

> While yielding to no one on the importance of forming usable collections of quality and bringing to bear upon their interpretation the highest curatorial and scholarly standards, one should never forget that in America at least, the museum is a social instrument highly useful in any scheme of general education. . . . The primary need of our museums is guidance through the scholar's approach. That is particularly necessary with education in the broad sense. . . . I find it unreasonable to fear that with scholars in control of museums, the vital need for sound popular education in the humanities and in social studies would be put into jeopardy.

He defined as his ideal student the scholar-connoisseur, and he liked to think that "those of my students who are active in museums are engaged in an important field of public social service, dedicated quite as much to popular education as to esthetic enjoyment.

He died February 18, 1965 at the age of 86. His grandson Franklin Robinson, associate professor of fine arts at Williams College, affectionately describes him in his last days. He lived then at 987 Memorial Drive in a small apartment looking over the Charles River with his beautiful furniture, books and works of art. In the dining room were two small Tiepolos, a Claude Lorrain, works by Watteau, Boucher, Fragonard. In the living room hung the honored Degas, Goya's *Man with a Cane* and Nicholas Maes' *Head of an Old Woman*. There might be an exquisite Limoges plate next to a Manet drawing of a head. Large drawings by Orozco, Rivera or Severini hung in the hall. In his study, he would pull out books while he talked about drawings or the people he had known. When he died, it was in this room, surrounded by the works of art he loved and to which he had devoted his life. △

Notes

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1. Paul J. Sachs, *Tales of an Epoch*, an unpublished autobiography. "The Reminiscences of Paul Sachs," in the Oral History Collection of Columbia University, Vol. 1, Ch. 2, p. 34.
2. *Ibid.*, p. 45.
3. Note affixed to a letter from A. Conger Goodyear, January 2, 1935. "The Reminiscences of Paul Sachs," Part I, Vol. 32, Ch. 9, pp. 4541-2.
4. Letter to Billy Ivins, July 2, 1927. "The Reminiscences of Paul Sachs," Part I, Vol. 3, Ch. 3, p. 546.

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Archives, Fogg Art Museum, Harvard University. Letter of November 11, 1914 from Edward W. Forbes to Paul J. Sachs.

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In-House

Washington Meeting Largest Ever

A record 1,369 delegates attended the AAM's 71st annual meeting in Washington, D.C., May 30-June 3. They participated in a varied program that included behind-the-scenes workshops in area museums, panel discussions on collecting for the next century, small group sessions in the headquarters hotel, and general sessions featuring prominent speakers from government and the private sector.

The program, assembled by a planning committee chaired by Paul N. Perrot and coordinated by AAM staff member Jane North, repeated the popular Small Museums' Exchange and offered counseling sessions with representatives of government granting agencies. General session speakers included Smithsonian Institution Secretary S. Dillon Ripley; Sir John Pope Hennessy; Ronald Berman, chairman of the National Endowment for the Humanities; Nancy Hanks, chairman of the National Endowment for the Arts; Thomas Vaughan, vice president of the American Association for State and Local History; Arthur Flemming, commissioner on aging; and Robert Sarnoff, chairman of Business Committee for the Arts. Washington museums entertained delegates at receptions each evening.

At the annual business meeting June 1, the membership unanimously approved a new constitution and bylaws, which lead the way to an association that is more responsive to regional and disciplinary interests. The document, which is the culmination of four years of review, will be presented to the six regions for ratification at their fall meetings.

Officers elected by the AAM Council at its May 30 meeting are: Joseph Veach Noble, president; Ruth Bowman, Thomas D. Nicholson, Michael Spock and Kenneth Starr, vice presidents; Stephen Weil, treasurer; and Paul N. Perrot, secretary. Noble appointed Joseph Chamberlain, Victor J. Danilov and Helmuth J. Naumer to the Executive Committee.

Council members elected to serve three-year terms are: Craig C. Black, Leslie C. Drew, Ben Hazard, Lloyd Hezekiah, Thomas W. Leavitt (Herbert F. Johnson Museum), Robert J. McQuarie, Bonnie Pitman-Gelles, Harold K. Skramstad, Susan Stitt and Linda Sweet.

Noble spoke optimistically of the state of the association. "In this past year the AAM has been brought into balance," he said. "It is lively and effective and now we go forward from here." He thanked AAM members and staff for their contributions: "It certainly has been a team effort and the participation has been broad-based and intensive and that's exactly what this association needed."

Plans are underway for the 1977 meeting, to be held May 29-June 2 in Seattle, Washington. Willis Woods, director of the Seattle Art Museum, chairs the program planning committee. △

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